ISSUE 59 •
APRIL 1964

Featuring:

LEO REISMAN STORY

by

PAUL CHAROSH

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION 30 CENTS



RR

RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT
65 GRAND AVENUE, BROOKLYN 5, N. Y.
ZIP NUMBER 11205

EDITORS

BOB COLTON
LEN KUNSTADT

STAFF

WALTER C. ALLEN	JOHN MCANDREW
WOODY BACKENSTO	MIKE MONTGOMERY
JOHN H. BAKER	ANTHONY ROTANTE
PAUL CHAROSH	PAUL SHEATSLEY
SAMUEL B. CHARTERS	ERNIE SMITH
RICHARD DUPAGE	HARRISON SMITH
HAROLD FLAKSER	VICTORIA SPIVEY
BARRY HANSEN	JOHN STEINER
SHELDON HARRIS	JAMES VAZOULAS
FRANK KELLY	HOWARD WATERS
CARL KENDZIORA	RAY WILE

MIKE ZACCAGNINO

RECORD RESEARCH ANNUAL SUBSCRIPTION
for six issues
U.S.A. - $1.50; Single Copy - 30¢
CANADA - $2.00; Single Copy - 35¢
FOREIGN - $2.00; Single Copy - 35¢
GREAT BRITAIN - 15/d Single Copy - 2/7

REPRESENTATIVE IN GREAT BRITAIN

DEREK COLLER
25, BROADFIELD
HARLOW ESSEX

CHANGE OF ADDRESS: Please Notify Us.
We are not responsible for non-delivery of magazine unless we have a correct mailing address.

THE CONTENTS OF RECORD RESEARCH ARE INDEXED EVERY MONTH IN THE 'MUSIC INDEX', THE KEY TO CURRENT MUSIC PERIODICAL LITERATURE

IF A CHECK APPEARS IN THE SQUARE BELOW, YOUR SUBSCRIPTION HAS EXPIRED WITH THIS ISSUE. PLEASE REMIT $1.50 TO RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN 5 NEW YORK, AND YOUR RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUBSCRIPTION OF SIX ISSUES. ($2, FOREIGN & CANADA)

☐

MAY WE SUGGEST A RENEWAL FOR (12) ISSUES - $3.00 FOREIGN & CANADA - $4.

LEARN ABOUT YOUR RECORDS OF THE 20's:
Get a most handy dating charge - Supply limited
Send just $1.00 to Record Research - Get it now!

"BLUES RESEARCH"
Editors: Rotante & Sheatsley

A Vehicle for exploring the vast field of contemporary blues recordings.

A Milestone in Discographical Research
ISSUE 1 and 2 - Out of supply
ISSUE 3 Out of Supply!
ISSUE 4 " "
ISSUE 5 covering West Coast - 24 pages
ISSUE 6 covering Gospel recordings - 20 pages
ISSUE 7 covering Modern catalogue - 20 pages
ISSUE 8 covering Modern - Part 2 - 24 pages
ISSUE 9 Covering Nashville Tenn; Reviews and discography - 16 pages
ISSUE 10 covering Chicago - Part 2 -
ISSUE 11 covering Ace, Sun, Goldband, and Bullet

Supply limited on all above. Remit 30¢ for each issue to RECORD RESEARCH, 65 Grand Avenue, Brooklyn 5, New York. Don't wait, get 'em while they last.

Here is a list of all available back issues of Record Research, now available at 30¢ each from RECORD RESEARCH, 65 Grand Avenue, Brooklyn 5, New York. Supply is limited.
Nos. 23,26,27,28,29,30,31,32,33,34,35,36,37,38, 39,40,41,42,43,44,45,46,47,48,49,50 53 54,55. 56, 57, 58



THE AUTHOR OF THIS COMPILATION

Paul Charosh is a free-lance writer, and Lecturer in the Social Sciences at Brooklyn College. He is a respected source of information on songs dating from the late nineteenth century to the second world war, and is particularly interested in songs as expressions of values and attitudes of the times which produced them.

Mr. Charosh's record collection, begun in 1946, contains an excellent representation of all types of material recorded, from the 1890s into the 1930s.

LEO REISMAN STORY

by
PAUL CHAROSH

One of the most successful musical careers of the century ended on December 18, 1961, with the death of Leo Reisman. Although he was active as a conductor until a few months before his death, he will be remembered best for the music he produced during the 1920s and 1930s, and for his role as maestro at the Hotel Brunswick in Boston, and at the Central Park Casino in New York. Those who were not fortunate enough to hear him in person may remember his radio broadcasts, and anyone who enjoyed dancing may have purchased some of the five-hundred recordings made by his orchestra from the early 1920s through the late 1940s. Although he had led orchestras for nearly forty-five years, Leo Reisman was only 64 years old when he died. Success came to him early, and he held on to it through what were, in popular music, two of the most important decades of this century.

This author spent at least a dozen afternoons with him during the year preceding his death. He received questions about the past with good-humored impatience. His most frequent response to requests for details about earlier years in his career was - "You mean people want to know about THAT?" Nevertheless, he apparently enjoyed the questions, even though he was sometimes unable to supply accurate answers, especially when dates were involved. He would have much preferred to discuss the present and the future. For twenty years of his life he had been one of the most popular and highly paid orchestra leaders in the country. He could not understand why his role should now be different

He had strong opinions on many subjects, and enjoyed expressing them. They were always interesting. Had he developed other talents and not become a musician, he might have become a writer. Successful or not, he would have certainly enjoyed himself.

Leo received a violin on his tenth birthday as a present from his grandfather, and within two years was playing popular hits at the sheet music counter in Houghton and Dutton's Department Store in Boston, for a fee of one dollar. At thirteen, he was billed as "boy soloist" at Keith's Bijou Dream Theatre in Washington Street, Boston. During this engagement he was heard by George W. Chadwick, Director of the New England Conservatory of Music, and invited to become a scholarship pupil. At the Conservatory, he conducted his first professional orchestra, and played at local parties and social affairs.

During the summer of 1916, while conducting a salon orchestra in Bar Harbor, Maine, he was heard by an influential entrepreneur from whom he later received a telegram offering the directorship of the Belvedere Hotel orchestra, in Baltimore. Stokowski heard Leo and recommended him as first violinist for the Baltimore Symphony Orchestra, the schedule of which did not interfere with his engagement at the hotel. He returned to the Conservatory in September 1918, and was hired to lead the salon orchestra at the Lenox Hotel. This engagement included Saturday evening dance music stints that began his development as a dance orchestra leader. In 1919 he was engaged to play at the Hotel Brunswick, and began an association which was to last for nearly a decade.

These were the gay years which followed the war, during which, wrote Lucius Beebe some years later in the N. Y. HERALD TRIBUNE:

> the Brunswick Hotel in Boston's Boylston Street was one of the Hub's characteristic institutions, a tavern with an atmosphere of its own of rus in urbe, one with the tradition of the Thorndyke and old Parker's in School Street, both of which were still at that time in operation. The Brunswick as a hostelry appealed to New Englanders and country folk. Until recently it had had its own stables, and during the summer there was a rank of rocking chairs along the top of the flight of stone steps that led to its entrance, for all the world like the porches of a hundred Profile and Notch houses in a score of White Mountain resorts. The rockers were in vast demand, and many of the sitters smoked corncob pipes.
>
> Curiously different from this georgic atmosphere, for all its setting amid the clanging traffic of Copley Square, was the Brunswick's Egyptian Room, a dance pavilion decorated in a vaguely Karnak manner with Theban overtones, approximating in archeologic veracity, say, the Metropolitan Opera's setting for "Aida". Here the guilded youth of what F. Scott Fitzgerald was pleased to call the era of the great tea dance foregathered of a Saturday afternoon. The crew haircuts of Harvard undergraduates identified the wearers as adequately as did their coonskin coats parked in the cloakroom. The lights were low, so was much of the conversation, and there was a bottle marked Gordon's under every table.

The Egyptian Room of the Brunswick was a North American collegiate hallmark, an academic arena for romping and stomping, one with Manhattan's Plaza Grill, the Club de Vingt, the Lorraine Grill and the Pre Cat. And Leo Reisman was king of the Egyptian Room. His band was celebrated before even a thin fellownamed Paul Whiteman began achieving a crescent vogue at the Palais Royal in Longacre Square, and to this day survivors of that lost and happy generation ... recall the glory that was the Egyptian Room when Mr. Reisman was playing "Shine on Harvest Moon".

During a performance at the Hotel Brunswick, Jerome Kern and Florenz Ziegfeld heard him, and suggested that he appear in the new Kern show, "Sally", and as a featured attraction in a Ziegfeld production on the Amsterdam Roof. However, Ziegfeld was not willing to meet his salary demands, and Kern, still convinced that he belonged in New York, turned him over to Charles Dillingham, who placed him in the Crystal Room of the Ritz-Carlton Hotel. Kern also signed Reisman to appear on stage in his new show, "Good Morning Dearie."

In January 1921, Leo recorded two songs for Columbia - "Love Bird", and "Bright Eyes", released as record number A3366. They probably represent his first recordings. Leo insisted that he had recorded for Vocalian during 1919, but a printed advertisement prepared by that company announces "the premier releases of the Leo F. Reisman Orchestra; On May 1, 1922 - "Bygones", "Lonesome Hours"; and on June 1, 1922, "Idola".

Also, Leo claimed, during this time he fronted twenty-seven units, which played all over the New England area. For example, the BOSTON ENTERPRISE, announcing the Ninth Annual Elk's Ball, tells us that

> the special attraction of the evening will be the appearance of the noted Reisman himself. He stands out today as one of the geniuses of the musical world. He is the sensation of Boston, where night after night he entertains large audiences at the Brunswick Hotel. He is a man that does not believe in mere racket and has been the leading figure in banishing jazz and other idiotic noises from the modern dancing music and starting it back on the road to harmony and melody. He is an artist not only for the financial end of it, but by a pure love of music, for its own sake. Mr. Reisman has had invitations to play with leading musical comedies of the country, but has preferred to remain in Boston, where he established a new precedent for dancing music, which was a swing back to normalcy, common sense, and true beauty.

During this time, THE LITERARY DIGEST commented,

> Two years ago, Mr. Reisman was called upon to put together a dance music organization for a Bostonian hotel. Jazz was then at its height and, aside from clarinets and trombones, the alleged instruments of a dance orchestra included such melody makers as cowbells, whistles, sleighbells, cocoa shells and even tin pans and wooden rattles. Mr. Reisman eliminated both clarinets and trombones and informed his trap drummer that he was to play only with the drums, while to the orchestra in general he issued the order that it was to play only the notes indicated by the score and that no interpolated effects would be permitted.

Re-reading this statement a few months before his death, Leo denied that he had ever eliminated "both clarinets and trumpets", and commented, "I merely didn't make a racket where a racket shouldn't be made."

Leo was now recording regularly for Columbia, had made his first radio broadcast, and, during 1924, appeared in vaudeville at B. F. Keith's in Boston. By that winter he was doing so well that he was able to turn down an invitation to appear for the entire season at Miami's exclusive Roney Plaza Hotel. He continued to play at private parties, and on December 19, 1924, THE BOSTON POST reported that

> Leo F. Reisman, Boston's favorite syncopator, and his Hotel Brunswick Orchestra, will be paid $3,000 to play from 10 o'clock on the night of January 2, to five in the morning of January 3. The occasion is a party to be given in Swickley, Pennsylvania, by James D. Rhodes, a prominent Pittsburgh millionaire, who will entertain at a cost of several hundred thousand dollars.

Phonograph records, by his own admission, were of secondary interest at the time, and he had difficulty remembering individual recording sessions and the personnel who recorded with him at specific sessions. An article by him, describing early electric recording, appeared in JACOB'S ORCHESTRA MONTHLY AND THE CADENZA in January 1927:

> ...My own experience with this new recording has been solely with the Columbia Phonograph Company, for which my orchestra makes dance records. The first one of these new records I heard when reproduced on one of the new Columbia machines, made especially to play these records, so astonished me with its faithfulness of reproduction that I have not yet recovered. The bass part, and the inner voices are reproduced with wonderful fidelity. Not only that, but the characteristic tone color of each instrument in the orchestra is retained to a surprising degree.
>
> ...In my opinion, the new electrical records will not displace the radio, but neither will the radio take the place of the reproducing machine to the extent that it formerly has. There is room enough in our modern life for both the radio and the talking machine and the ultimate result, I believe, will be that they will complement and supplement each other rather than compete with each other.

Early in 1928 he appeared as concert master in Symphony Hall, Boston, in a program called "Rhythms", a presentation of recent and standard compositions. The Columbia Phonograph Company was quick to exploit his concert for the purpose of increasing record sales, as indicated by the following article which appeared in MUSIC TRADES, on February 11, 1928:



"George Gershwin and myself underneath a poster advertising a concert of Gershwin music in Paris. It was taken in Paris on a small street directly of the Champs Eleysee - Year uncertain"
- Leo Reisman

COLUMBIA DEALERS TIE UP
WITH BOSTON JAZZ CONCERT

SPECIAL WINDOW DISPLAYS AND ADVERTISING FEATURED IN CONNECTION WITH REISMAN CONCERT AT SYMPHONY HALL

Local Columbia phonograph and sheet music dealers are cooperating in one of the biggest campaigns to boost popular music in the history of the business in this territory, in connection with the forthcoming concert of modern jazz music, which Leo Reisman, exclusive Columbia recording artist, will give with his augmented orchestra of forty musicians at Symphony Hall, Sunday evening, February 19.

As part of the general advertising campaign, dealers in Greater Boston have turned over their show windows to an attractive trim, displaying a two-color cutout of Reisman flanked by one sheet posters in the same general color scheme, heralding the concert date. The display also includes recent Reisman record releases by Columbia, which he is including in his program, as well as published numbers.

Keen interest among radio and dance fans, as well as musicians is being shown in the concert, which is being heavily advertised throughout New England, a territory in which Leo Reisman and his Hotel Brunswick Orchestra has long been popular.

The personnel for this concert was made up mostly of regular members of the Reisman organization, including musicians who recorded with him. THE BILLBOARD, of February 4, 1928, tells us that "Leo Reisman is bringing Johnny Dunn, rated as one of the best negro hot trumpet players in New York, to Boston for his Symphony Hall concert with his augmented orchestra of forty musicians ... Dunn will be featured in two 'blues' specialties, 'Aunt Hagar's Children' and 'St. Louis Blues' "

Other personnel for this concert were:

violins - D. S. Elgart; W.H. Capron; S. Shklar; A. Harris; A. Leuci; A. Nicoli; A. Levine; P. Shaw
violincellos - L. E. Dalbeck; K. Zeise
string bass - G.A. Gerhardt
flute - J.E. Furth
flute, oboe, English horn - P. Ottiano
bassoon - H. Piller
saxophones - Burt Williams; Jess Smith; William Traunstein; Nelson Down; George Bamford; A. Swoards.
trumpets - Louis Shaffrin; John Jacobson; Max Kruslee; Felix Catino; S. Ilin
trombones - Ernie Gibbs; S. Gulesian; N. Sheer
piano - Raymond Pugh; Paul Luke
banjo - Ned Cola
percussion - Harry Sigman; Louis Weiner
celesta - Morris Galben

The concert also included the premier performance of "Clowns", a piece by Charles Martin Loeffler "specially written for this concert and dedicated to Leo Reisman, and a performance of Rube Bloom's "Soliloquy" - "first time in Boston; Composer at Piano."

Of the concert, one critic reported:

LEO REISMAN SCORES TRIUMPH
IN RECITAL AT SYMPHONY HALL

> All roads led to the realm of jazz at Symphony Hall last night. There, Leo Reisman, known as a capital conductor of dance orchestras, made a triumphant orchestral debut with a program rightly entitled "Rhythms". Three types of jazz it held; the real jazz of the river bottoms as exemplified by their past master, W. C. Handy; Broadway jazz as Gershwin, Kern, and Donaldson score it; "educated," or one might say "high-school" jazz from Ferdie Grofe, Rube Bloom, and last but not least, Loeffler.
>
> Upon the stand, Mr. Reisman is a conductor par excellence. His technique is sound, his sense of form and the sweep of musical lines need not be questioned by the most meticulous. An orchestral conductor, he betters Mr. Whiteman, leaves the rest of his confreres far behind. The orchestra itself seemed a bit overheavy with brass, but it does boast a good pianist, Paul Luke.



*JOHNNY DUNN played Boston's Symphony Hall with Leo Reisman's 40 piece orchestra

Also during 1928, Leo filmed his first Vitaphones. An otherwise unidentified article of that year tells us that "aided by a 16-piece orchestra, Leo Reisman will enter the movies. He has been signed to do a short number for Vitaphone and next month will go with his orchestra to the Brooklyn, New York, studios to record. Reisman's programme has not been announced as yet, but it will include eight modern dance hits .... each hit to be allowed one minute." Leo recalled little about these films, and was unable to supply any information about the personnel involved.

During 1929, at the request of New York's Mayor Walker, Leo signed a contract to appear at the recently rebuilt Central Park Casino. His success was virtually instantaneous, and, within a short time, he achieved a degree of popularity enjoyed by most performers only in fantasy.

THE NEW YORKER printed the following item:

> * Now, as to this Central Park Casino. What that place has ever done to deserve a lovely little orchestra like Leo Reisman's beats me, with the world full of fine, hardworking, conscientious restaurants like Alice Foote MacDougall's that really rate a man like him. In an age chock full of very good dance orchestras, he wows the world. Besides all of this, deaf mutes could watch the cuckoo piano player (Eddie Duchin-ed.) and the somewhat moonstruck Mr. Reisman himself and call it a rich evening's entertainment. Oh, for the pen of a Bolitho to eulogize that man! For his sake, I would even battle the moving-picture idea of deluxe service that prevails at the Casino at dinnertime; I would wait an hour for oysters and then get clams; but fortunately it is not necessary. For after the theatre is the time to drop into the Casino and dance in peace, if you are consulting me.

* THIS WAS IN CENTRAL PARK, AND NOT THE PARK CENTRAL HOTEL (NOW PLAZA?)

Said Walter Winchell, "If you like to dress up and put on the ritz then the Casino in Central Park is right up your alley. Very snooty but excellent cuisine and the best dance orchestra in town, Leo Reisman's".

And, in THE NEW YORKER, "Lipstick" wrote:

...Thence we dashed forth to the Central Park Casino, which is a lovely spot in the summer, and there were Dave Fitzgibbon and Jean Barry from "Wake Up and Dream", who do a swell fast dance, full of trick turns and hurling about of the lady, and a grand tango. Tina Meller was also performing the night I attended, doing set-teeth Spanish numbers. But the real reason for going there is still the fact that Leo Reisman's orchestra is what it is. I want the piano player for Christmas. I want Leo Reisman for my next birthday. Daddy, buy me one of those.

THE BOSTON POST published, on August 20, 1929, a coherent analysis of what had happened:

Dallying in Boston for a decade with his orchestra while he passed up innumerable New York offers has resulted in Leo Reisman obtaining the most coveted contract in New York. He has just signed his name to a $60,000 a year contract with the new owners of the Central Park Casino, at the moment the deluxe dancing rendezvous of the smart set.

It seems that Leo Reisman has arrived in New York at the psychological moment. If he had gone five years ago as he had been advised, he would have missed his great opportunity. He arrives at a time when New York is sated. The best of the known orchestras are now old stories. Paul Whiteman, of course, draws a crowd at the St. Regis Roof, but his audiences know what to expect. George Olsen's flair has been repeated in too many musical shows. And, even Ted Lewis is no longer a seventh wonder.

Leo Reisman is a new, a bright new sensation. And New York likes things and specially when they are different. Reisman is different. His is a musical band. He conducts with the same ardor and love as a symphonic leader. He insists on musical effects. Jaded New York has not heard such a band. It is a far cry from such musical effects as, for an example, Waring's Pennsylvanians produced by playing on a dozen frying pans with forks.

As a transitory novelty for an evening, it was fun. But, for a steady diet of "musical humor", specially in hot weather, the most blase of New Yorkers began to hunger for a bit of rhythm and soft, seductive melodies for their jazzing feet. Beautiful music, individually interpreted and spirited, has a lasting effect. People seem to want more of it. That is the answer to Reisman's vogue at the Central Park Casino.

About this time, Leo left the Columbia Phonograph Company for the Victor Talking Machine Company. In addition, he broadcast sustaining programs from the Casino, and appeared as featured conductor on the Radio Keith-Orpheum Hour, a showcase for the currently popular vaudeville and motion picture artists.

The following winter, he was engaged by Borros Morros to appear at New York's Paramount Theatre, in conjunction with the current film presentation. Morros, at the time artistic director of the theatre, had just lost Rudy Valley to the RKO chain. The 38-piece pit orchestra was then playing 2-1/2 minute overtures under the direction of Rubinoff, and Reisman reorganized the production, incorporating the orchestra into 18 to 20 minute stage productions. As a special feature, Leo hired Johnny Green, then a young composer, to play, as soloist in an elaborately orchestrated production number, his own composition -- "Body and Soul".

Another part of the show was devoted to an equally elaborate arrangement of "What Is This Thing Called Love", the high-point of which was a trumpet solo by Bubber Miley. During 1930 it would have been considered dubious taste - certainly in a theatre with the prestige and reputation of the New York Paramount - to permit a Negro musician to play with a white band. After the number had started, Miley would appear at the back of the theatre, dressed as an usher, and playing his trumpet. He would come down the aisle and join the performance in the audience in front of the raised platform. Leo remembers this bit of theatrical nonsense and Miley's solo as the high-point of the show.

The year 1931 brought with it interest in the music and dances of Cuba. The tango had been introduced successfully to the United States two decades earlier, but little additional interest in Latin-American music had been shown since. Leo Reisman's role in exposing the American public to the rumba is explained by this article which appeared in TIME magazine, on February 23, 1931:

"The Peanut Vendor" (El Manisero), with its hot, catchy rhythm between a jig and tango, has started an invasion. Don Azpiazu's Havana Orchestra brought the song north last year, played it with other Cuban tunes at RKO's Palace Theatre in Manhattan, afterwards at the smart Central Park Casino. Then Don Azpiazu went back to Cuba to entertain U.S. tourists. He left his tunes behind.. Manhattan's Leo Reisman learned to lead them. Reisman's drummer mastered the four complicated beats which Cuban orchestras emphasize with the bongo (a double-headed drum held between the knees and played by the fingers of both hands), the claves (two sticks of a rare Cuban wood, which make a clicking sound when struck together) and the maracas (gourds filled with seeds which make a swishing sound). Vincent Lopez took up Cuban things and so did other jazzmen.

Last week, while music publishers were haggling over Cuban copyrights, leader Reisman returned from Havana with another sheaf of Cuban scores. In Havana he had a rest from "The Peanut Vendor", which is seldom played there. But he heard many times "Ay Mama Inez", "Te Odio" (I Hate You), "Me Odias" (You Hate Me)".

He went into Cuba's interior and studied the primitive rumba dance, a series of writhings and twistings too lewd for fastidious eyes. The modified version of the rumba, the danzon, is the craze of Havana, a potential craze in the U.S. It has easy, lazy steps and, in its authentic form, an interim of a minute or so when the tempo changes and dancers stop for conversation or for the lady to sway her fan.

Leo also began a radio series called "Pond's Studio Tea". On June 1931, THE DETROIT NEWS announced:

NEW CROONER MAKES DEBUT
IN PROGRAM WITH REISMAN

The composer of a tuneful Broadway production and a youthful feminine vocalist, making her debut to the large network radio audiences, will be featured Friday, June 19, at 8:30 P.M. over the red network of NBC.

Harold Arlen, who composed "You Said It", the current Lou Holtz vehicle on Broadway, has two numbers on this program. Arlen also wrote "Hitting the Bottle", one of the most captivating tunes from Earl Carroll's "Vanities".

Miss Lee Wiley, an American girl whose vocal abilities have brought her quickly to the attention of radio talent seekers, will be heard in a rendition of "Georgia", by Hoagy Cornhaell. (sic)

Lee Wiley (or Minnie Lee Wiley, according to her home-town newspaper) was known as a "crooner", a term which apparently had not yet been defined as applicable to male vocalists only. On July 15, the NEW BEDFORD MASSACHUSETTS MERCURY wrote that:

Radio has once more opened its portals to beauty--- this time from Oklahoma. She's pretty 21-year old Lee Wiley, contralto crooner, whose rich, southern voice permeated the ether waves during the Leo Reisman orchestra periods as an exclusive artist.

Born to cultured and musical parents at Tulsa, where she received careful training by her mother, singer and teacher, Miss Wiley naturally became a popular soprano.

Later during her undergraduate days at Oklahoma University she divided her time between her books and putting in appearances before the microphone. Her persistent effort to get somewhere with her singing soon brought her a job in the studios.

... A movie career was cut short by a long illness. She was doubling vocally for Esther Ralston and Josephine Dunne, screen stars, when she was offered a handsome movie contract, but had to pass it up when she became ill.



HAROLD ARLEN LEE WILEY LEO REISMAN

As the WASHINGTON D.C. HERALD put it, "That contralto with Leo Reisman's Orchestra ... is one of the best. And her rendition of "Take It From Me" last night was what we intelligentsia would refer to as "hot stuff".

In the field of recording, Leo's prestige continued to rise. Victor permitted him to cover the best show-tunes available, and, as much as possible, to have his way about choosing vocalists. He was frequently unhappy with those made available to him by the studios, believing that while many may have been competent church soloists, their voices and techniques were not suited to the singing of popular songs. Leo preferred to draw on the talent of the performers who were appearing in the shows from which the songs he recorded were taken. Therefore, during 1931, newspapers advertised

"I Love Louisa" - the song hit from the smashingly successful revue "Band Wagon"
sung by FRED ASTAIRE
played by LEO REISMAN

Once you hear this catchy record, you'll be whistling and singing the tune morning, noon, and night. Everybody will be crazy about it ... a rollicking, boisterous, side-splitting song ... sung with gusto by Fred Astaire. Get yours ahead of the crowd. Your dealer will play it for you.

Also during 1931, Victor introduced their first commercially produced long-playing record. On October 2, a newspaper reported that

the first 15-minute Victor record will be Beethoven's "Fifth Symphony" complete ... A popular number, the entire score of "The Band Wagon" by Leo Reisman's Orchestra, will be the second disc. First releases are slotted for around October 17.

(*) Leo's "Band Wagon" recording represents perhaps the first long-playing original cast recording from a Broadway musical show, because it features both Fred and Adele Astaire of the original cast.

1931 represented a successful year for Leo, but it was a bad year for the phonograph industry in general. On December 29, VARIETY printed the following item:

1931's SHELLACKED PANCAKE LEADERS

Radio provided most of the new leaders - 15-cent records flopped and 15-minute records started as the year ended - there was another 10% average drop in disc sales - hits grossing 75,000 were considered good - handful bettered that - machines sold slowly everywhere - Columbia led in the number of sidelines manufactured - cutting discs for radio broadcasting continued to provide gravy - Brunswick went down in prestige as its deficit went up - Warners scrammed ...

...Russ Columbo, Frank Crumit, Guy Lombardo, Paul Whiteman, Ben Bernie, Earl Burtnett, Jacques Renard, Bing Crosby, Boswell Sisters, Rudy Vallee, Leo Reisman, Wayne King, Ted Weems are just a few of the names included as disc leaders who are also conspicuous in radio. No doubt about the varied and multiple influence of the ether upon the wax. They touch at a dozen points.

List of those once big on discs, but now fading could be amplified endlessly. There still remains an in-between class.

The years 1932 and 1933 were devoted to work in recording and radio. (He had been replaced at the Central Park Casino by one of his popular pianists -- Eddie Duchin). Eleanor Roosevelt appeared on his program during the fall of 1932, delivering a series of nine-minute speeches on such topics as "Career and Home", "A Mother's Role When Sons and Daughters Marry", "A Mother's Responsibility as a Citizen", and "Official and Social Life in Washington". Observing the situation first-hand, THE PITTSBURG PRESS reported,

FEARLESS FIRST LADY-ELECT DOES HER BROADCAST LIKE A VETERAN

It was almost broadcasting time Friday night. Leo Reisman's orchestra warmed up on the stage of NBC's Times Square studio. But Mrs. Franklin D. Roosevelt, sitting at a small desk on the same stage, didn't seem to mind the tumult of instruments. She was rehearsing her radio address, reading it into the two deaf microphones which would soon carry her voice into the homes of the nation.

Louis Howe, the silent man of the Roosevelt advisory board, sat in the darkened wings and scanned the script. Lee Wiley, the handsome torch singer, wandered aimlessly back-stage gravely intoning the lyrics of a new song.

Miss Wiley suddenly walked on the stage. The lights made her black hair gleam, and her eyebrows were thin and arched in continuous surprise. Mrs. Roosevelt glanced up. The torch singer and the future first lady of the land shook hands. They chatted for a moment.

"Don't get messy with those cornets!", warned Reisman. "Remember, you're not individualists."

Mrs. Roosevelt watched the band boss for a moment, and then went back to her script. The announcer signalled that they were on the air. The red curtain went up. The glass curtain came down. The audience applauded. The orchestra slipped into a stealthy melody. Lee Wiley sang her solo in a casually cold voice, full of a strange heartbreaking aloofness. The band boomed another number. And then Mrs. Roosevelt began to talk.

Miss Wiley watched from the wings. Reisman stood on his platform and stared at the musician. Some polished their instruments. Others watched the audience beyond the glass curtain. Some closed their eyes as if the spotlight bothered them. Mrs. Roosevelt bowed, and left the auditorium as soon as she had completed her talk. The band played another number.

On Victor records, Leo continued to exploit the idea of making "original cast" recordings from Broadway shows. In December 1932, RADIO RETAILING reported,

We dropped into the local Victor studios the other day and found Leo Reisman hard at work making some more show hit numbers. This well known musician is now in charge of all Broadway show hit recordings; he is putting additional appeal in these recordings by having the featured performers in the shows offer their authentic bit before the new velocity microphones.

Fred Astaire was on hand singing, in the making of two future hits from "The Gay Divorce", which will have opened in New York by the time you read this. "I've Got You On My Mind" and "Night and Day" are the titles of the Cole Porter pieces, played by Reisman and his band with Astaire vocalizing just as he does in the show.

(*) This turned out to be two 78 sides on Victor 22755 recorded 6/30/31. "I Love Louisa," "new Love On the Keys." (We did "The Continental" for Eddie Mason's own LP HL-16005 on 12/28/31

Three months later, the disc of "Night and Day" was listed by VARIETY as the best selling record in New York, Chicago, and Los Angeles, and the same publication observed that the "disc sale of Leo Reisman's version of 'Night and Day' had already reached 48,000, a new high for the Victor catalog over a period of almost two years. On the strength of this, Victor has put on the market a concert arrangement of the same number by Whiteman. Significance of the Reisman platter sales is that dance recordings on the Victor list have been ranging between 8,000 and 12,000."

In May 1933, Leo participated in Victor's experiment with picture records. These recordings, similar to the picture records of the 1940s, had images pressed into the base of the records, the surface of the pictures covered with a transparent lamination containing the grooves. The tunes were "Adorable" and "My Heart's Desire", from the motion picture, "Adorable". On May 20, THE NEW YORK SUN announced,

> So popular are the "Adorable" songs that special dance records played by Leo Reisman's orchestra and rushed to New York's distributors this week are now on sale. Photographs of Janet Gaynor and Henry Garat are superimposed on the base of the record, the first time there has been such a direct tie up with a motion picture.

On July 21, 1933, readers of the COLUMBUS DISPATCH were advised that "for those who are equipped to use the long-playing records on their talking machines, there is a new Victor: dance selections from 'The Gold Diggers of 1933', with Leo Reisman and his orchestra playing 'The Gold Diggers Song', and Don Bestor's orchestra offering the incomparable 'Shadow Waltz'". The following month, VARIETY noted that "in the mechanical camp Bing Crosby took three out of Brunswick's first six, Ted Lewis found "Lazy Bones" an aid to topping the Columbia list, while Leo Reisman's version of "Stormy Weather" gave him ace rating with Victor".

During May 1933, Leo withdrew from the Pond's program for personal reasons, and left Lee Wiley behind. He now involved himself in two different programs - one for Borden's (vocalist - Vivien Ruth), the other for Philip Morris (vocalists - Phil Duey and Sally Singer).

In October 1933, he signed a contract with Brunswick records, with whom he was to record for the next four years.

Also that fall, he was preparing for and eagerly anticipating a tour organized by George Gershwin, featuring a thirty-five piece orchestra, Gershwin as piano soloist, and James Melton as featured tenor. Arrangements had been made for Sally Singer and Phil Duey to continue as vocalists on the Philip Morris program, and for Jesse Smith, Reisman's arranger, to take over the conducting chores. Unfortunately, Leo broke his hip and spent a good part of that winter in the hospital. However, the touring orchestra, the direction of which had been turned over to Charles Previn, toured as "The Reisman Symphony Orchestra".

Early during 1934, Leo returned to the Central Park Casino. Said THE NEW YORKER:

> No matter how romping your nature, there is always a time when you must have a suitable background for your newest Molyneux triumph in evening gowns. The Central Park Casino has Leo Reisman's orchestra back under its wing (Duchin is at present giving the sticks a treat) just to appease clamoring people who think it selfish of Leo to entertain thousands over the radio and forget his dancing addicts.

The Central Park Casino, however, was a product of a time during which New York City was controlled by an administration no longer in power, and it had, to those currently in office, ended its days of usefulness. On March 16, 1936, in preparation for its demolition, the lavish interiors of the Casino were sold at a public auction. THE NEW YORK EVENING POST reported the proceedings:

> Instead of the titillating strains from the fiddles of Eddy Duchin's or Leo Reisman's jazzmen, the insistent sing-song voice of an auctioneer resounded today through the dusty, fly-blown rooms of the once splendiferous Central Park Casino.
>
> "How much am I bid for this kitchen sink? One dollar? And a quarter. And a half. Two dollars. Two dollars ... going, going..
>
> And Edward H. Barrett, auctioneer for the Underwriters' Salvage Company, knocked down the sink for $2.00... And thus the victory of Park Commissioner Moses, aided by time and circumstances became complete... Where debutantes and men-about-town once danced and drank, Mr. Moses, who has fought the Casino since he assumed office, contending that resorts of its type have no place in a public park, will open a children's playground.
>
> ...Included in the sale are the very walls, decorated by the late Joseph Urban at a cost of $10,000, and the crystal ceiling, which stood the corporation $5,000. The dance floor, laid at an expense of $1,000, also was among the lots, but it was withdrawn from sale when it was found that it could not yield more than about $100 and that the expense of taking it up would come to at least $125.
>
> Bargains were plentiful. The entire contents of a ladies' retiring room - dressing table, mirrors, drapes, linoleum floor covering - want for $4.00.
>
> A tapestry-covered settee with two chaises to match brought $20. Silver-plated salad bowls and soup tureens were knocked down for fifty, sixty, and seventy-five cents apiece.

The Central Park Casino was gone, and the music to which people danced was considerably different from the music Leo had played ten and fifteen years earlier at The Hotel Brunswick. The public's image of him was changing. The SPRINGFIELD MASSACHUSETTS EVENING UNION on July 8, 1936, wrote:

> With Crime Clues off the air, at least for the summer, the early part of our Tuesday session was a disappointing affair. We dodged here and there for a substitute and finally settled on Leo Reisman's orchestra, which we never hear without images of a bushy-haired temperamental leader. Reisman now ranks as a real old-timer. His climb to national prominence had its beginnings in the days when WBZA and WBZ and the Hotel Brunswick was but a home for a studio. It, the climb, has been steady and for more than a year Reisman has been holding down one spot. His work is excellent without being spectacular.

During the fall of 1936, the Waldorf's Sert Room signed Leo. "The Sert Room at the Waldorf Astoria", wrote Russell Crouse in the February 1937 issue of THE STAGE,

> is famous for its music, but its morals are just as good, for it is simply bursting with dignity. Leo Reisman presides and his orchestra is one of the very best. Mr. Reisman looks like a college professor. One of the things I must find out some day is why so many orchestra leaders look like college professors when it would be so much more fun the other way around... (Eve Symington).... I'm told, is very Park Avenue, and she sings as though she is afraid someone from Madison Avenue might hear her, but she is extremely entertaining in a quiet way, as are Mario and Flora, who dance.



FRANCIS MADDUX AND LEO REISMAN - MIAMI BEACH FLORIDA (1934)

Leo's association with Philip Morris had ended, and he began a new series called "The Nine O'Clock Revue", under the sponsorship of the F & M Schaefer Brewing Company, and with supporting personnel including singers Ray Heatherton and Eve Symington, a vocal trio called The Three Symphonettes, and announcer Fred Uttal. RADIO DAILY, reviewing this new series on February 9, 1937, reported a

> SMOOTH, PLEASING MUSICAL, WITH BEER COPY DISCREETLY HANDLED
>
> ...Show is a well balanced entertainment of the usual rhythmic Reisman tunes, interspersed with ballads by Heatherton and a few spots filled here and there by the Three Symphonettes. Uttal and Miss Symington filled in considerable continuity and lead-ins for songs under the guise of imaginary trips to various theaters or night clubs about town. These interludes helped as cues for the orchestra to great extent and added a somewhat different touch. Miss Symington handled her lines nicely and Uttal proved no slouch either. Former also contributed a couple of vocal numbers.

That summer, Leo sailed to Europe, by invitation of the French government, to play at the Paris International Exposition. The reaction of Parisians is perhaps summed up by a statement which appeared in LE FIGARO on July 14: "Leo Reisman est incontestablement le roi de la musique a danser."

And on July 28, 1937, VARIETY reported:

> LEO REISMAN PLAYS FROM STEPS OF OPERA IN BIGGEST PARIS HOOPLA
>
> Despite a waiters' strike and an unpleasant atmosphere, Paris turned out this year to celebrate July 14 -- the French equivalent of July 4 at home -- as it has never been done before.
>
> ...Most extraordinary event of the day probably, from an American standpoint, was the band of Leo Reisman playing "St. Louis Blues" and other pop dance offerings on the steps of the Opera. French laughed at the comparison of hot American jazz bursting forth from the steps of the home of all that highbrow music means here, danced to the music in the streets and the boys had a hard time getting away after playing for half an hour.

Leo returned to the United States that fall, re-hiring Ray Heatherton for the continuing Schaeffer series, and adding a vocal group called "The Musical Mystics", led by Ed Smalle of "Revelers" fame. In addition, he appeared as guest conductor on the famous "Hit Parade" series, to the satisfaction of, among others, the critic of RADIO DAILY who stated, on October 21,

> With Leo Reisman as guest baton-wielder, Wednesday's night, "Your Hit Parade" on WEAF-NBC Red network was an exceptionally tuneful and smooth-flowing hour of musical entertainment. From "That Old Feeling" of current popularity, down through a rhumba and all the way back to the perennial "St. Louis Blues", Reisman led the parade in expert musicianly fashion. His arrangements, while distinctive enough, hewed close to the basic melody in each respective case. Vocalists of the evening were Lois Bennett, Stuart Allen, Freddie Gibson, and the Songsmith Quartet, with Basil Ruysdael as the announcer.

In October 1937, Leo left Brunswick and returned to Victor, with whom he remained until 1942. As a result of the new Victor contract, Reisman continued to produce mostly show tunes, from such productions as "I'd Rather Be Right", "Rosalie", "I Married An Angel", "Louisiana Purchase", and "Lady in the Dark". However, show-tunes were apparently not as popular as they had been during earlier years, and dance records which sold best during those years featured a type of music which had been given the timid appellation, "swing". Reisman was capable of adapting to current musical fads, but only to a limited degree. And so, in 1938, LIBERTY magazine invited Leo to write an article for them, titled "Why I Don't Play Swing". Wrote Leo,

> I don't like skeletons. I know that the skeleton is essential to the human body, but there is no life unless warm glowing flesh with blood flowing through its veins is molded on the bones. Rhythm is to music what the skeleton is to the body. It is essential. But music is achieved only when flowing melody is superimposed upon the rhythmic structure ...
>
> At the Waldorf, I seldom play swing. Such a procedure would be out of keeping with its suave and sophisticated atmosphere. Besides, in a well-balanced program, as in good cooking, discriminate seasoning is an indication of superior taste. A little garlic goes a long way! When I do play swing, I use a tune that is appropriate, and I use a carefully orchestrated and rehearsed arrangement. I do not want to subject my listeners to the trial and error method.
>
> Furthermore, when I play swing I am careful of two things -- the rhythm must not rattle its bones, and the melodic line must not be broken. To those who are now saying, "Swings the Thing", I'd like to reply, "No, sing's the thing." And to those who would like to know how to differentiate between good swing and bad swing, I suggest this simple yardstick: "If you can sing the swing, it's music."

He travelled to California in the summer of 1938, playing his first public engagement of his career west of the Mississippi, at the Ambassador's Cocoanut Grove. That fall, he returned East, appearing on "The Hit Parade" series (with vocalists Lanny Ross and Fredda Gibson, and the Raymond Scott Quintet), and, in January 1939, filled an engagement at New York's Strand Theatre.

Of this appearance at the Strand, THE NEW YORK HERALD TRIBUNE reported,

> Although Mr. Reisman is not listed among the swing masters, he provides a welcome change from the brassy rhythms of orchestras keyed to the jitterbug trade. He keeps all the instruments under control in offering a pleasant medley of popular tunes.

BILLBOARD noted:

> Show this week is light on box-office pulling power, but, as usually happens with a bill that doesn't shape up too well on paper, the entertainment actually offers a lot more than star-studded fiascos. Band of the week is Leo Reisman, the only name value of the fifty-two minute show. And in comparison with jitterbug delights like Goodman, Dorsey and Co., his drawing power is negligible.
>
> His brand of music, however, needs no excuses. Jumping from "One O'Clock Jump" to "My Reverie", and taking in St. Louis Blues" and "Hurry Home", Reisman proved that he has lost none of the excellent musicianship framed in superlative arrangements that made his band one of the top-notch outfits some years ago when he reigned at the erstwhile Central Park Casino.
>
> Highlights are the string obligato on "My Reverie", the fiddle and growl trumpet orchestration for the W. C. Handy classic, and Larry Stewart's and Dinah Shaw's ((sic)) vocalizing. Tenor did the Debussy-Clinton opus, with Miss Shaw handling "Hurry Home" just right. Seventeen men look good in white tux jackets against a simple blue backdrop, and all in all Reisman acquits himself more than creditably.

In November 1941, Reisman was invited to Guatemala to play at the International Pavillon on the opening day of the Guatemala Fair and at the President's Ball in Guatemala City. "The Guatemalan government", noted VARIETY, "is paying somewhere between $15,000 - $18,000 in transportation, living expenses and salaries for the band's trip and it will play only that one date.

In 1942, Leo signed a contract to record with Decca, with whom he cut his last sides about five years later.

1943 brought a return to the Waldorf-Astoria, the NEW YORK HERALD TRIBUNE reporting,

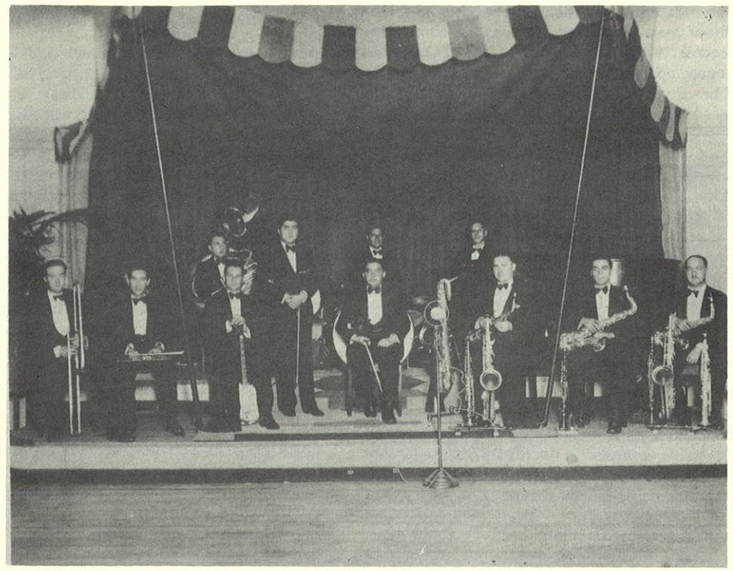
> Two veterans of thos halcyon Central Park Casino days, when dapper Jimmy Walker was in stride and New Yorkers in general were living high, share honors these nights at the Starlight Roof of the Waldorf-Astoria. Leo Reisman and his orchestra and Morton Downey, the tenor, found no difficulty in forcing silence from those earlier audiences or jaded sophisticates and celebrities. No more do they find their command missing at the Waldorf.
>
> At the Starlight Roof, Mr. Reisman is in a happy environment of elegant gaiety. To the lightsome melodies that he plays he imparts the intense personality of his classical training and his technical and pyrotechnical diversity. Never has a more passionate mane of dark hair than Mr. Reisman's been tossed so feverishly at



JIM CURLEY (THE LAST HURRAH) MAYOR OF BOSTON AND LEO REISMAN AND HIS ORCHESTRA IN FRONT OF THE CITY HALL, BOSTON, ON THE OCCASION OF THE PERFORMANCE OF THE COMPOSITION OF A CHILD PRODIGY COMPOSER FOR THE MAYOR (EARLY 20s)



front: (l to r) WALTER POOLE, JOHN JACOBSON, HERMAN BRENNER, "THE COUNT", ALLAN LANG, FELIX GREENBERG, ANDREW JACOBSON
rear: (l to r) JOSEPH TRONSTEIN, HARRY SIGMAN, RAYMOND PUGH. (1925-1926)



front: (l to r) ERNIE GIBBS, LOUIS SHAFFRAN, NED COLA, LEW CONRAD, BURT WILLIAMS, ANDREW QUERZE, BILL TRONSTEIN
rear: (l to r) HARRY ATLAS, HARRY SIGMAN, RAYMOND PUGH - HOTEL BRUNSWICK,(c. 1928)



LEO REISMAN SYMPHONIC ORCHESTRA - SYMPHONY HALL, BOSTON MASS. (1928)

(CONTINUED ON PAGE 19 & 20)

such frivolous and fugitive tunes. The ability to take jazz and jive seriously, even fanatically, is the secret of his immense power on the dance floor. In life's champagne moments, Reisman is always there to hold them in his tuneful goblet.

Although this was by no means his last engagement, the most important phases of his career were past, and, rather than continue a detailed narrative of his career, we conclude with comments on Leo's recordings, taken from contemporary record reviews which appeared in various magazines and newspapers. (Dates indicate the date of the review, not the recording or release date of the records.)

Victor - 24312 6/10/33 "My Temptation" turns out to be a new version of "Mona Lisa", a ditty first encountered about a year ago, and Fred Astaire lends an engagingly diffident vocal chorus to a smart performance. "Love Songs of the Nile" features a euphonious flute, and the disc is one of the best of the season.

Brunswick-6941 8/34 "You're a Builder-Upper" from the musical comedy "Life Begins at 8:40". Brilliantly played. Features Harold Arlen, the composer, in the vocal. Hot trumpet is used with good taste. The reverse, "What Can You Say in a Love Song" features the strings primarily. Sub-tone clarinet is effective toward the end of the recording.

Brunswick-6942 8/34 The rendition of "Shoe 'n the Mare" from the musical comedy "Life Begins at 8:40", as played by Leo Reisman and his orchestra is decidedly different from the usual rhumba type of tune. Harold Arlen, the composer, is featured in the vocal. We will hear this number plenty as it is different than that of the average show tune. The reverse platter is "Fun to be Fooled" which is also by Arlen and from the same show. The entire disc is well played and features for solo bits, the muted trombone.

Brunswick-7384 7/35 "It's an Old Southern Custom" ... is from George White's Scandals of 1935 and is a typical southern tune. Reisman does a surprisingly good job of recording, good all the way through, with a bit of trumpet work that does much to make the record a success. Phil Duey is the vocalist. Another tune from the "Scandals" is on the other side. "According to the Moonlight" is the title and it's also played by Leo Reisman and his orchestra. Again we have nothing but praise for Reisman. Most leaders play this song to a fairly fast tempo, with the result that much of the delightful melody is sacrificed for the sake of rhythm. Reisman converts it into an excellent slow tempo dance number that is very pleasing to say the least. Again it's Phil Duey who does the vocal chorus.

Brunswick-7486 8/19/35 "Cheek to Cheek" and "No Strings"... two numbers from Irving Berlin's score to "Top Hat". Nice for dancing and Astaire's vocalizn', though a wee bit stinky, evidences an improvement over his previous recordings. "Cheek to Cheek", by the way, shapes up as a terrific smash in the pop field.

Brunswick-7562 12/11/35 Leo Reisman has turned out one of the outstanding records of recent months in "It Ain't Necessarily So" for Brunswick. A pip piece of plattering that should reap its just reward in sales. It is noteworthy for arrangement, instrumental skill, melody, lyric and for the vocal of Edward Matthews, who is of the cast of "Porgy and Bess", from which the number is selected. Matthews delivers distinctly in a powerful baritone while retaining the melancholy wail inherent in the tune. On lyric this disc is also unusual because of its concluding risque phrasing in relating of Methuslah and his 900 years. On tempo it's a slow foxtrot with a jump in rhythm of which Reisman takes advantage with a wah-wah trumpet and answering trombone.

The orchestration will particularly kick over those who have not the Victor album of the "Porgy" score. Otherwise the fidelity to the original orchestration is noticeable, yet Reisman has made it suit his own purpose, has embellished and inserted a fetching chorus via his strings, after which he trumps up the climax more dramatically through emphasizing the brass. In fact, the record carries so much volume that those who go for it will soon find a worn-out wax disc on their hands. There is one known instance of an enthusiast completely wearing out his record within an hour and a half during which it was played in full perhaps 10 or 12 times. A little research on the reason for such quick deterioration brought expert explanation that this is not uncommon for discs where the instrumentation and volume is so heavy, because the cutting is deep and the grooves go... On the other hand is "Plenty O'Nuttin'", from the same show by the same combination. Also nice but lacking the lilt and quality of "Ain't Necessarily".

Brunswick-7585 2/36 Leo Reisman and his orchestra make us sit up and take notice with the recording of "Weary" from the film "Broadway Hostess" ... The first chorus features muted trumpet, with splendid string work in the background. The tenor sax solo before the oboe solo is excellent. A beautiful tone. Clarinet is heard toward the end of the disc. On the reverse we hear "Let It Be Me". This is played as well as its mate. The first chorus offers a delightful violin solo (listen for the brass in the background). Sally Singer's vocal follows a very sweet oboe solo. Sub-tone clarinet with string obligato is featured toward the end. I like the balance and precision of this band.

Victor-25687 10/23/37 The new George Kaufman - Moss Hart - Lorenz Hart - Richard Rodgers show is still practicing its paces in the outlands, but apparently two tunes at least are ready for public consumption. These are "Have You Met Miss Jones" and "I'd Rather Be Right", both of them suave Rodgerisms, in the general manner of "Where or When", although in no way dependent on that excellent tune. My preference is for "Miss Jones," and I suspect yours will be, too. Also noteworthy in this record is the appearance of Leo Reisman and his orchestra as the performers, their first job for Victor under the new arrangement recently completed. Since Reisman has no superior in handling show tunes, Victor has gotten itself some excellent insurance for future music of this type. Both arrangements are precisely what they ought to be, with excellent vocals by Lee Sullivan.

Victor-25687 Brunswick-7985 12/37 "Have You Met Miss Jones"; "I'd Rather Be Right"; "In the Still of the Night"; "Who Knows" When it really comes down to unctious, schmaltzy renditions of musical comedy tunes (played as their authors meant them to be played) Leo Reisman still takes top honors. Listen to the exquisite arrangements, the lovely phrasing, and the general allaround- musicianship on the first three sides, and to the pretty tenor, trombone, and Lee Sullivan vocal passages. And try to avoid having the impression ruined by not listening to the first and third beat, one-steppy stuff that makes the final side sound like "Who Knows" what!

This concluding, somewhat facetious review, highlights the existence of conflicting musical values in an era of changing tastes. In 1930, Leo, reflecting on changing tastes, made this comment: "We may live yet to hear mothers yearn for the good old days of jazz when the younger generation romped and Charlestoned - and played at being little girls and boys instead of sophisticated grown-ups."



seated: (l to r) HOAGY CARMICHAEL, BORIS MORROS, LEO REISMAN and PHIL BOUTELJE
standing: (l to r) FREDDIE HOLLANDER, ANDREA SETARO, FRANK LOESSER and MATTY MALNECK - PARAMOUNT LUNCHEON (c. 1938)

1938?

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN 11205 N.Y.

AUCTION AUCTION RECORDS

AUCTION CLOSES MAY 6, 1964

MINIMUM BID 50 CENTS PER RECORD, CONDITION GUARANTEED. BID BY NUMBER AT LEFT OF COLUMN. RECORDS SHIPPED RR EXPRESS (CHARGES COLLECT) UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 CENTS FOR PACKING CHARGE. WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.

AUCTION CLOSES MAY 6, 1964

ACCORDION SOLO
1 SADDLE PONY/Millstone CO E3987E#E
2 EL BACIO(KISS WALTZ) VI SE 26 N
ROY ACUFF fine folk$1 min
3 WabashCannonBALL/FREIGHT OK04466 E
4 NiteTrain2MEMPHIS/LOW " 6693N-
5 WRECK HIWAY/FireBALL MAIL " 6685N-
LAZY ADE TradJazz(Rare)Fine $1.25
6 JazPARADE/FatherBLUES AMPERSAND9E#
7 ClaryBLUES/7thSTOMP " 14 E
8 HELLO JIM EADY/TellBOYS TEMPOa103E#
LARRY ADLER-HarmonicaVirtuoso-Overseas
9 WONT DANCE/SmokeGetEYESRE ZONOE$1.25
10 CHEEK2CHEEK/TOP HAT REX8650E $1.25
ALABAMA RED PEPPERS-HotResearch$1 min
11 SAN/SamLanin-OhioHome CA8109 E
OLGA ALBANI-famous'Countess' sings
12 I SEE U AGAIN/u I LUV VI22313N$2
HENRY ALLEN Classics •WithHawkins
13•RiverTakinCARE of ME/ BRe02005E#$1
14 SWINGOut/FeelDROWSYHMVb4970N-$1.25
15 SheridanSQUARE/INDINA PAr2824E#$1
16 TORMENTED/NOTHIN BLUE VO3245E#$1.50
17 CHLOE/URE NOT KIND "3262E#$1.50
18 DARLIN/TROUBLE ENDS "3305E$1.50
19 PICTURE ME/1000LUV SONGS3306E-$1
20 WHATCA GONNA DO(RARE)VO3339E#$2
21 CAN I FORGET U/LUV VO3690E#E$1.25
22 NEVER SAY NEVER/FEET VO2956E-$1.50
above rare Vocalion label design
SHELLY LEE ALLEY-folk on VO 05202
23 KeepTHINKING/PRETTYTHING E $1
IVIE ANDERSON&BoyxFromDixieRARE$1.50
24 OL PLANTATION/GodCHILLUNPAdp237N-E#
FABIAN ANDRE Impressionistic sounds
25 DanceOfEarOfCORN/MAID CO35476 E#
AMOS & ANDY $1.50
26 EVRYBDY DUMinFAMILY/pt2VI22119 N
ARKANSAS TRAVELERS-fineRareJazz $3
27 BONEYARD SHUF/WASHBOARD BLHA332E#
LIL ARMSTRONG & HER SWINGAllStars
28 HIDIHo MAN/SUZIE Q DE1059V#$1
29 ITS MURDER/Just4THRILL "1182V#V
LOUIS ARMSTRONG •Hot5s(PAST CLASSICS)
30•SQUEEZE ME/S.O.L BLUESCO35661 N
31 12TH ST/KnockJug(Teagarden35663N-
32 BYE&BYE(FoxHiggy)$1 DE3946 E#
33 SAVOY BL/Bro.BILL DE f7177E# $1
34 WOLVERINE/CallMeSHORTYDEf8099E#$1
35 LeapFROG/Used2LuvU "8163E#$1
36 LivinHI/WaitSeeBABY HJCA32 E#$1.50
37 GoinHUNTIN/SeeSUGARPAP "39 E#$1.50
38 BlueAGAIN/SWEETHEART "80E#E$1
39 ThatMyHOME/HOBO $1.50 VI24200E#E
40 JACK ARMSTRONGBL(AutographedBy Louis)ROCKIN CHAIR $2 VI202348 E#
41 BASIN ST/ST.LOU BL $1 VO3008V#V
THOMAS ASHLEY-veryVeryRare'CRACKED'
42 4 NITES EXPERIENCE/FolkGNT6404 G
above item in bad shape-ButRARE$1.50
FRED ASTAIRE-GreatHitsFromHisFlicks
43 I'VE GOT/CantTAKE AWAYBR81153E$1
44 SLAPBASS/TheyALL LAFFEDBR81154E#E$1
45 ShallWeDANCE/LetsCALL BR81155E#$1
46 PickUrselfUPWAYuLook2NITE"7717E#$1
47 YAM STEP/THE YAM BR8190 E $1
48 Nite&Day/GotUON MIND VI24193E#$1.25
(above with Leo Reisman-EarlyEffort)
GEORGIE AULD-fine40s outouts(allStars)
49 TAPS MILLER/CONCERTO APOLLO359 E#
50 PORGY/PICKUP BOYS " 754 E#
51 BACK2BACK/TjeMY WORD CORAL61195 N
AUNT JEMIMA rare itemWithHallet(20s)
52 POSTIVELY/IdeaHEAVEN CO967E-$3
GENE AUSTIN croons onVICTOR
53 WIthoutU SWEETHEART/Bouquet21374 E
54 JEANINE/CAME DAWN 21564 E#
55 MyFATE IN UR HANDS(RARE-FatsWaller playing piano) $3 min VI22223 E#
LUVIE AUSTIN-rare reissue $1.50 min
56 JACKASS BL/FROGUETONGUE CENT3007E#
57 CHLSTN MAD/TRAVELIN BL CENT3012E#E
GENE AUTRY
58 CUT PINE TREE/SHADOW DE5454EE-$2
59 Left MOUNTAINS/ROWDYWAYS DIVA6049E-
above very rare$5 min bid V#
GENE AUTRY on OKEH $1 min bid
60 TUMBLEWEEDS/MissouriMOON 03007E#
61 OldBARN DANCE/ROCKIES 03448E#
62 EndROUNDUP DAYS/PARDON 04146 E
63 OLD TRAIL/TENDERFOOT 04262E#
64 OlFATHFUL/DayInWYOMIN 04415E#
65 YELLOW ROSE/LittleRANCH 04998E#
66 MAKESnoDIFFRENCE/SUNSHINE 06274E#
67 TUMBLEWEEDS/MissouriMoonVO03007 E
LES BACKER-rareCroonerOnElectrobeam
68 RAIN/LOVE ME $1 GNT6162 E
69 SLEEP BABY/MOUNTAINS HI$1" 6317V#
70 AmongSOUVENIRES/MOTHER $1" 6328 E
71 KissMakeUP/HIWAYSHappy$1" 6345 V#
BAILY LUCKY SEVEN RSEARCH!! onGENNET
72 WHO LUV U BEST/Glantz 3154V#E-
73 ThenI BE HAPPY(crack) 3192E#
74 WIMMIN/HowManyTIMES 4795E-
75 MammyKNOWS/GINNY SHORE 4831 E-
76 NobodyLIED(CliffEDWARDS) 4909V#$1
77 HOMESICK " " $1 4979EV#
78 LOST/Glantz 5005 E
79 BABY BLUE EYES/CottonPicks5013V#
80 SWEET ONE/Lanin 5049 E
81 K.O.inK'Y/CarolinaMAMMY 5078EE-
82 BEBE/YesHaveNoBANANAS 5154 E
83 JUNE COMES(RuffStart)FIRST5183E-
84 UR inKENTUCKY/ARCADY GNT5325 E
85 R U LONELY(HrCrack)LOVE"5344 E
86 IfU COME BACK/MINDIN BIZ5364 E
87 YEARNIN/WHEN I THINK 5676 E
BUSTER BAILEY&AllStars-FineRare$1.25
88 FABLE ROSE/SEEMS VRS8358E#$1.25
89 SLOE JAM FIZ/PLANTERVO4089E# "
90 LIGHT UP/MAN BERSERK "4564E# "
MILDRED BAILEY her collectorItems
91 ROCKIN CHAIR/SOMETIMEBRO3198N
92 JENNY/MAN DEAD&GONE DE3661 E#
93 LUVER COME BACK/PEACE"3953E#E
94 WILLOW TREE/HONEYSUCKLE18108 N-
95 LuvInVAIN/GLITTERS MAJ1034E-
96 LuverCOME BACK2ME/ MAJ1101E#E
97 LITTLE JOE/RockinCHAIRVO3553 E
98 DEEP END/STOODinBED VO5236E#E
99 BLUE RAIN/ALL THINGS VO5277 E#
JOSEPHINE BAKER-rarities•JOLLYROGER
100 J'AI DEUX AMORS(20s)COdf229E#$3
101 GOT U UNDER SKIN(30s)•2001N$2
102 MINUIT/REVOIR PARISPACIFIC3283E#
above item rare (40s) $2 min bid
PHIL BAKER late greatShowman
103 BigButterEGGMAN/ANN CO5021E#$2
104 AT THEATRE(Comedy) VI20970N$2
! SMITH BALLEW ORK -vo Smith
105 LitteManHadBUSY DAY/ME13025V#E
106 IsleCAPRI/TiaJUANA ME13240E#
107 TakeAcheHEART/FootloFE16129E
BILLY BANKS-Fats,PeeWeeRed,Zut$1.25
108 YELLOWDOG/YES SUH UHCA107E#
PAUL BARBARIN N.O.Jazz $1
109 PANAMA/LittleWHILE CIRCL1065 N
BARBECUE BOB-veryRare PlaysBetter Than E $5 min bid
110 YO YO BL/TROUBLE CO14479 V
EDDIE BAREFIELD-rareonSONORA$1 min
111 RiteOFFICE/CLARA EDDIE 114 E#
ROY BARGY-playsOwnComps-VICTOR(20s)
112 PIANOFLAGE/KniceKNIFTY18969E#
113 JUSTIN TIME/JIMJAMS 19537 E
BLUE LOU BARKER $1 min bid
With Danny Barkers combos
114 LIL MOUSE/LikeLAYIN AP 382EV#
115 GotWAYS LIKE DEVIL/ DE7560 E
DEAN BARLOW Rytm&BluesRESEARCHsolo
116 FOEVER/DONT LEAVE JAYDEE803 N
117 TRUE LUV/LifeIsEMPTY" 805 N-
Fine roaring saxSwingerOnAboveR&Bs
CHARLIE BARNET swingeroos
118 JUBILEE STOMP/PURPLEAP1092E#
119 SOUTHERNFRIED/ORDINARY"1107E#
120 TIN ROOF BL/KNOCKIN BB10131E#
121 COUNT IDEA/DUKE IDEA "10453E#
122 POMPTON TURNPIKE/DONT"10825E#E
123 SOUTHERNFRIED/REDSKIN"10944N
124 BMGHM BREAKDOWN/CAPT "11081E#E
125 WOSIEPOSIE/TRAPPER MER89016E#
CAPPY BARRA HARMONICA SWING ENSEMB
RARE item on MASTER label $1.50
126 CAS LOMA STOMP/SOLITUDE 122 E#
BLUE BARRON sweet music
127 PlayPOLKA/GNEVIEVE BB7605 E#
128 DIDNT KnoWhatTimeItWAS10444E#E
129 SHEPHERD SERENADE/ ELITE5001N
130 THIS LUVofMINE/ " 5003 E#
JOHN BARRYMORE-rare dramticReadin
131 GLOUCESTER SOLIQUYVI6827N-$5
COUNT BASIE •Rushing #Humes
132 LetMeSEE/EVENIN Bl.CIRCLE223E#
133•JumpCHILDREN/PanassieDE2224E#
134#HEART BELONGS2DADDY/DE2249E#
135 SHORTYGEORGE/#THURSDAY2325N-
136 SURE THING/NewBASIE MER8964E#
137#I'LL FORGET/BRUMMEL OK6122E#
138 DOWNDOWN/BetchaLIFE OK6221N-
139•ONE,TWO OLEARY/FANCYOK6319 N
140 PLATTERBRAINS/MATCH OK6508E#
141#SUB DEB BLUES/•HowLONGVO5010E#
142 POUND CAKE/CALPHANDSVO5085E
BASIN STREET SIX-GirardFountainEtc
143 JAZZ ME/GOIN HOME CIRCLE1073N
144 LAZY RIVER/THAT'SPLENTY"1074N
ELEANOR BAUER singsBROADWAYlabel
145 KARAZY FOR YOU(HotTp)1260 E
Eleanor is VaughnDeLeath!!
FRANKLYN BAUR sings
146 LittleLuvNOTES/HareDOM3732E
147 SallyOfMyDREAMS/LUVEDVI21734E#
NORA BAYES sings
148 GoodbyeFRANCE/BARNEYCOa2678 E
149 BWAY BLUES/SinginBLUES 3311 E
150 WYOMIN/TEA LEAVES 3416EV#
151 HOMESICK/TOMORROW 3711 E
152 MAMMY CRABON COPY/NEED 3742E#
153 GREATEST BATTLE SONG/VI45095E#
154 OVER THERE/LADDIEBOY "45130E#
BEALE STREET 5(who they) $1 min
155 JOSEPHINE/Johnson CA553 E
SIDNEY BECHET $1 min bid
156 PREACHIN BLUES/IndianBB10623E#
157 VIPER MAD/PATOOTIE DE7429E#E-
158 HONEYSUCKLE/HiSocietyESQ N-
159 SUNNY SIDE STREET/CANT " N-
160 OutOfNOWHERE/MY MAN " E#
161 ORPHAN ANNIE BL/HAPPY "E#E
162 CHANTinNITE/HoldTITEPAdp238E#
163 WILD MAN/SHAKE IT VI26640E#
164 JELLYROLL/SleepyTIME"27447E#
165 SWINGFEVER/I KNOW VI27574E#
166 LaffinInRYTM/RipJOINT27663E#
167 ROSEROOM/LadyBGOOD 27707E#E
168 GA.CABIN/COMIN VA. VI27904E#E
BIX BEIDERBECKE
169 MERRY OLDS/part 2$1.50BILT1012 N
170 LonelyMELODY/MONDAY ON "1017N$1
171 LOUISIANA/TookADVANTAG "1030N$1
172 SAN/AintNoSweetMAN "1031N$1
173 MARY/CHANGES "1032N$1
174 SORRY/GAL TurnedMeDOWN "1097N$1
175 LuvAFFAIRS/JapSANDMAN "1103N$1
BELL RECORD QUARTET on BELL
176 MEDLEYolTimeSongs BELL1139 E#
GRAEME BELL GreatTradBandRARE
177 YAMA BL/BATTLE AXE ESal0008E# $1
178 DOWN&OUT/Come2MyHOUSE"10016NE#$1
179 O PETER/FREE MAN BLUE$1JUMP22 N-
180 B'MGHAMBertha/$1.50PACIFIC90000E#
181 FREE MAN/CHICKEN$1.50 PAa7724E#
182 HiSOCIETY/Black,$1.25PAr3390E#
183 MUSKRAT/SAINTS $1.25 " 3396E#E
184 BULLANT BLUES/EggMAN$1.25"3426E#
185 GOANNA MARCH/CakeWAL$1.25"3445E#
186 NULLABOR/BigWalkabout1.25"3514E#
187 BANKSIA MAN/JENNYBALL$1 RAMP10E#
188 JAZZBAND/AlmaSt.REQ$1.25TEMPO6E#
189 FREE MAN/LEICESTER $1.25 "9E#E
190 ALEX RAGTIME BAND/I'M1.25"13E#
191 PlayItLongTimePAPA/$1.25 "79E#
192 DOCTOR BL/SATISFIED$1.25 "89E#
193 ShakeThatTHING/DADDY1.25 "90EE
BLUE BELLE-rare Plays E $3.00 minBid
194 GoodFeelinBL/BlackWOMANOK8659 V
RICHARD DYER BENNET does
195 3 RAVENS/Part 2 ASH4612 N
196 WILLOW TREE/VILLIKENS DE24210N-
197 2 MAIDENS WENT MILKIN/DISC5019E#
GLADYS BENTLEY -rare onFLAME$1.25
198 BeforeMIDNIGHT/Easter "1001E#
BUNNY BERIGAN
199 TROUBLED/SHE REMINDSDECATUR512 N
200 SWANEE RIVER/LUV MERRY VI25588V#V
201 ROSES IN DEC/CIGRETTE VI25613E#E
202 WHY TALK AboutLUV/SWEET"25667E#E
203 PRISNER SONG/CantGetSTART36208E-
BEN BERNIE one of greatBandsof 20s
204 ROSY CHEEKS/LittleSOMEBR3528 E
205 DREAMKISSES/ManI LUV BR3771 E
206 WHY CANT U/USED TO U BR4354 E
207 VENETIA/FR INSTANCE BR4869E#E
208 SAN FRANCISCO/LONG AGO DE874E#E
209 SWEET GA BROWN/YEARN VO15002E#
210 COLLEGIATE/YES SIR VO15080E
CHU BERRY great classicsByLateChu
211 SHUFFLINatHOLLYWOOD/ BL.ACE204E#
212 CHUBERRY JAM/MAELSTROM CO37571N
213 BlowinUpBREEZE/MONDAYCOM541 N-
FLO BERT sings on PARAMOUNT
214 DONT TAKE AWAY BLUES 20023E#
GEORGE BIAS-famousNegroShowVocalist
215 SINCE U WENT AWAY/SOMECO14379V#
BARNEY BIGARD allstars •BLUE CIRCLE
216 ReadyEDDY/LamentJavnett•230 E#
217 LULL DAWN/CHARLIE CHULOBB10981E#
218 READY EDDY/DAVNETTE BB11098E#
219 SOLACE/4 and ½STREET VAR564E$1.50
220 JAZZ LA CARTE/DEMITASSE"655N-$2
221 EarlyMORNIN/Lost2FLATSVO5422E-$1
222 WatchBIRDIE/MardiGRAS VO5595E#$1
BUD BILLINGS -folk •CarsonRobison
223 MOTHER PLEA/MotherGONEVI21555 E$1
224•DoYouSTILL REMEMBER/ VI21604E$1
225 WRECK NUMBER9/HEROES VI40021E$2
226 BARNACLEBILL/HOW2MAKE "40043E#$1
227 SLEEPY RIO GRAND/WHEN "40088E#
BILLY BISHOP folk onGENNETT $2
228 MeldyOlFAVORITES/Pt2 6203 V#
BLACK PIRATES-fineHotJazz-ParaSources
229 RollUpCARPETS/OldGIRLBWAY1230V#$1
aboveHasRimChip5gr-ThinInaudibleCrack
JIMMIE BLACK-rare folk $2 min
230 SinkInVESTRIS/WILL OK45275E
OTIS BLACKWELL-fineR&B BandAccomp-Hot
231 NobodyMetTRAIN/STANDIN JD792 N
232 U MOVE ME BABY/POOR JD802 N
EUBIE BLAKE-rarePianoDue withDrdms on Hill&Dale Pathe $15 min bid
233 SARAHfromSAHARA/Klass 20358 E
ARCHIE BLEYER ORK
234 FeelInUrFOOLIN/SunAFT OR351022E
235 PICCOLINO/CHEEK2CHEEK PE350918E
BLUE RYTM ORK $1.25/NashvilJazzers
236 HOLD ER DEACON/S.LOU MOULDIE102N
BLUE RIDGE PLAYBOYS-folk with hotPno
237 I'M NoGoodOnEARTH/KEEPVO03620 E
JIMMY BLYTHE WASHBOARD BAND $1.25
238 BoHUNKUS BL/BUDDYBURTONTEMP041E#E
JIMMIE BLYTHE JR-rareonKING JAZZ
239 BoogieWithMEZZ/GOTCHA145E#$1.25
BOB & MONTE-rare folk $3 min
240 FromHEARTofWEST/SunGo VO5387 E
JOHN BOLES sings $2 min bid
241 FOR U/U ALONE HMVb3467 E#
242 WEST WIND/ONE GIRL VI22229 N
243 ROMANCE/AFT.MILLIONDREAMS22230E#
CLAUDE BOLLING-fine TradJazzCIRCLE
244 U RASCAL/FeelThisMORNIN 1046 N
245 RIVERSIDE BL/GA BOBO 1047 N
246 DIPPERMOUTH/BluesDISGUISE1048 N
BOONES JUMPIN JACKS -plays E
247 MESSY/PleaseBeCAREFUL DE8644 V
BETTY BOOP(RareVictorPictureLabel)
248 DONT TAKE MY BOOP/GreenVI24261E#
above rarityFirstTimeWeHaveSeenIt$5
SHIRLEY BOOTH& CASPER REARDON-very rare PRIVATE RECORDING(see nextColumn)
249 SMOKE GETS IN EYES/DIDNT KNOW WHAT TIME IT WAS $25 min bid E-
CONNIE BOSWELL sings
250 WITH ALL MY HEART/MOON DE657 E#
251 MOMMY(CrosbyOrk)START DE794 E#$1
252 AFRAID2DREA,(Pollack)DE1421E#$1
253 Mr.FREDDIE BLUES/" " DE1862E $1
BILL BOYD COWBOY RAMBLERS
254 PEDESTAL CLOG/TABLEAU BB7662E#
255 Singin&SWINGIN/ONEringBB7971 E-
256 JENNIE LOU/TROUBLES BB33050lN
PAUL BOYERS SwinginCombeenPLA-BAC
257 EATIN MAMA!/WIFE MOVED 101 N
WILL BRADLEY swingin catsCELEBRITY
258 LITNING BOOG/SUGARHILL 7014 N
259 JOHNSON RAG/HALLELUJCO35333 E#
260 JAZZ ME/FoundNEWBABYSIGN28120 V
PIERRE BRASLAFSKY-fineTrad Jazz
261 MUSKRAT/AnythinButLUV JUMP27 N
FANNY BRICE-great gal
262 I'M INDIAN/NATHAN$3 VI45303E#
263 BECKY/SHEIK AVE B $2 VI45323 E
264 MY MAN(Take12)Sewin$3 VI21168 E
ELTON BRITT
265 RidinWithMY GAL/LEFTBB33053E#
BROADWAY DANCE ORK-on Broadway
266 Lonesome&Sorry(Nichols)1015 E
BROOKS&ROSS(FromParaMasters)BWAY
267 LonelyLittleBluebird/ 1190V#
AMANDA BROWN-Blues $2 min bid with composer at piano-PortGrainger
268 LAFFIN CRYIN BLUES/COa3867 N-
CLARENCE GATEMOUTH MOORE-rare $1
269 SAD HOUR/WINKED EYEPEACOCK1576N
CLEO BROWN swingingVocalistPno
270 URE MY FEVER/PairSHOESDE718E#
271 STUFF HERE(Krupa-dms)DE3683NE#
LES BROWN ORCH
272 2 FOOLS IN LUV/ONLY BB10166 E#
273 MEXICAN HAT DANCE/ OK6696 E#
HARRY C. BROWNE-folk Minstrel
274 DARKIES JUBILEE/ANGELICOa3769N-
275 DARKTOWN JUBILEE/ROSY COa3963N-
DAVE BRUBECK collectorItemsFANTASY
276 SpringIsHERE/S WONDERFUL 508 E#
277 SEPT.inRAIN/ThingCallLUV 510 E#
278 HEART&SOUL/2MARVELOUS 516 N
279 M.ROMANCE(PnoSOLO)/JUST 523 N-
GEORGE BRUNIS
280 JAMAICA SHOUT/STILL BILT1104 N
WILLIE BRYANT fine SwingBand $1.min
281 VIPERMOAN/FrankTannerBB6750E#
282 CHIMESatMEETIN/STONESVI24847V#V
283 VIPER MOAN/WE'RE THRU "24858E-V
JACK BUCHANAN-rare •ElseiRandolph
284 I WOULD IF I COULD/TAKE IT/$2E#
LEAVE IT(FromStandUp&Cheer)COdb486
285 O LALA(That'sAGoodGirl)SO GREEN $2 min bid HMVb8027E#E
CHICK BULLOCK-research
286 BLUE MOON/HAUNTING ME ME13283E-
287 ABOUT QUARTER2NINE/LIVIN13389E-
288 REDSAILS/TREAS.ISPE60101EV /V
289 24 HOURS/DontGiveUPSHIPME60201E
290 FOOLIN MYSELF/SAILBOAT"70709V#
291 I OWE U/LAST THING ME71202 E#
292 2ndHAND STORE/Time2 OR2690 V#
293 FUTURE JUST PASSED/ PE12635 E
294 COTTAGE4SALE/BOTHER PE12604E-V#
295 HERE COMES SUN/I.Kauf"12651 V#
296 MOONLITE SAVIN TIME/ "12718 V
297 I'M THRU WITH LUV/ "12735 V#
298 KEEPIN OUT MISCHIEF/ "12793E-V#
299 IF IT AINT LUV/URE ONE12795EV#
300 EXTROADINARY GAL/ PE12806 E
301 HELLO GORGEOUS(Digs)" 15599V#
302 HEART'S AT EASE/COULDN15643 E-
303 GotFEELIN URE FOOLIN"51208E#E
304 LAFFIN TROUBLES AWAY RO1321E-
305 KISS ME GOODNITE/ VO4096E#
306 I WANT A GIRL/WoreTULIP4620E-V#
307 LAST NITE/OutOnLIMB VO5171 V#
TEDDY BUNN-rare GuitarSolo $1 min
308 BACHLOR BLUES/KingPorterBN503E#
309 GUITARinHIGH/BLUES BN504 E#
DAN BURLEY SKIFFLE BOYS-$1.25
310 CHICKENSHACK/SKIFFLEEXCLUS77E#
HENRY BURR sings •HillDaleSTARR7523
311 URE MAKINa MISERofMEGNT4536 E
312•TANGOShouldChangeToMARCHE#
HENRY BUSSE ORK
313 HOT LIPS/WANG BLUES DE198 E
314 ALAMO/DAYisDONE DE774E#E
315 ALEX RAGTIME BAND/ DE1015 E
316 RAGTIME COWBOY JOE/4STAR1181E#E
317 GOT THE BENCH/RIVER VI22651 E
318 HOT LIPS/JEALOUS VO2846 V#
BUTTERBEANS •& SUSIE $2.50
319 MARRIED MAN FOOL/CANTOK8180E-
ERSKINE BUTTERFIELD ALLstars
320 DONT LEAVE ME NOW/ DE3357E-V#
321 STAYINatHOME/Mo.WALTZ "8524NE#
322ALL THE TIME/PARADIDLE "8539N-
323 BLACKBERRYJAM/MON.WASH"8543E#
324 OL PIGEON TOED JOAD GUILD122 N
325 TISKET TASKET(RARE BLUE LOU BARKER-first vocal)$1.25VO4243E#
DON BYAS allstars
326 STARDUST/SLAM AMERICAN1003 N
327 JAMBOREE JUMP/PENNIESJAMB901V#
328 BASS C JAM/FREE&EASY SAV524E#
329 DON'S IDEA/WHAT DO SAV552NE#
330 CANDY/BYAS A DRINK SAV574 E#
331 OLD FOLKS/LONDONDONNIE 668 E-
332 TENDERLY/Mood4LUV SEECO10008 N
JOHNNY CALI& TONY GATTUSO-GuitarDuet
333 STUDYinBROWN/SATAN TAKEVI25662E#
CALIFORNIA RAMBLERS-Research!
334 TakeLITTLE ONESTEP/SUCH CO91dEV#
335 CHARLESTON BACK/SONYA CO419V#
336 ANIMALCRACKERS/How2LUV CO669E-lms
337 TELLmeTONITE/2MANYKISSES"834 V#
338 Only SUNSHOWER/NOTHIN CO1148E-$1
CAB CALLOWAY
339 CABINinCOTTON/SKATSONG BR6272E-V#
340 DIXIE DOORWAY/WAH DEE BR6435E-$1.25
341 AVALON/MOONLITE RHAPSDY"7411E#$1.25
342 NOBODY/BABY ComeHOME BR7530E#$1.25
343 SAVE ME SISTER/Luv2SING7638E#$1.25
344 HI DE HO/NECESITY CO37312 N-
345 SEE MILLION PEOPLE/BG CO39034E#
346 15 MINUTE INTERMISSION OK5644N-$1
347 LONESOME NITES/YO CANSA"5827E#$1
348 HOT AIR/LEVEE LULLABY "5950E#$1
349 TAKE A TRAIN/CHATNOOGA "6305 E
350 HEY DOC/CONCHITA "6354 E#$1
351 BLUES imNITE/SAYS WHO "6422 E
352 MRS FINNEGAN/COO BIRD "6459 N$1
353 NAIN/TAPPIN OFF "6547N-$1
354 SMOOTH ONE/LET GO JOE "6720N-E
355 WILLOW EEP4ME/CLAMBAKE "6896N $1
356 LITTLE TOWN GAL/HARLEMVI24494V#$1
357 JIVEIMFORMATION PLEASEVO5195E-
358 VUELVA/CHILI CONGA VO5315 E
BRUN CAMPBELL-rareRagtimePianoSolo
359 MAPLELEAF/ORIG.RAGSWESTCOASTN$1.50
CAMBER'S ACCORDION ACES on MGM
360 UNDERNEATH ARCHES/THE 10264 E
JOE CANDULLO ORK RESEARCH!-HotSoli
361 DuskySTEVEDORE/GoodwinBWAY1203V#$1
362 ME TOO/SADIE GREEN HA 235E# $1
363 SUSIE FELLER/GotGIRL "260E-lms$1
364 Reach4MOON/Gold $1 PE14617 E
365 MARYLOU/JEALOUS OF ME "14642 E$1
366 TUCK KENTUCKY/Lentz$1 RE8146V#$1
EDDIE CANTOR $1 min bid
367 I LUV HER/BEAUT.GIRLS COa3624E#
368 SUSIE/O IS SHE DUMB COa3682 E
369 HE LUVS IT/SOPHIE COa3754E-V#
370 NO NORA/BANANA BLUES COa3964E#
FRANKIE CARLE •SwinginInstrumnetl
371•BLUE FANTASY/NITEGLOWVO5241 N-
UNA MAE CARLISLE WithAllStars•BEACON
372 TAINT URS(Nance,BudJohnson•7170E#
373 BEST LITTLE YANKEE " " "J.DAVIS N
HOAGY CARMICHAEL •LUIS RUSSEL ORK
374 NEW ORLEANS(w.EllaLogan)BR8250E#$1
375 RockinCHAIR(BIX)/•FREAKHMV4897E#$2
CAROLINA CLUB ORK(EarlyHalKemp)•Ennis
376•SING JINGLE/Million$BABYME12177E
377 AFRAIDofU/SUNSHINE PE14945 E
378 ACROSS ST.HEAVEN/Robison14972E
CAROLINA COTTON PICKERS ORK-FineHOT Negro Band from BIRMINGHAM? $2.25RARE
379 OFF& ON BLUES/DEEDIDO VO 03580E#E
LEROY CARR-veryRareWithScrapBlackwell
380 BluesBeforeSUNRISE/MEANVO02657E-G
above rarity $2 min bid
FIDDLIN JOHN CARSON-veryEarly&RAREFolk
381 HEN CACKLED/LOGCABIN OK4890E# $6
BENNY CARTER-greatSwinginItemsRARITIES
382 BABALU/SAID IT AGAIN BB11090E#$1
383 MIDNITE/FAVORITE BLUES"11288E#$1
384 HURRY/POINCIANA CAP144 E#
385 MALIBU/SURRENDER DEAR" 200E#E
386 SYMPHONYinRIFFS(RARE)COob698EV#$2
387 BLUE LOU/LONESOMENITES" "720EE-$2
388 POM/SERENADE SARONG DE3262 E
389 BOOGWOOG SUGAR BLUES/ "3588 E#$1
390 SOMEBODY LUVS ME/PARDONDE18256V#V
391 ROSEROOM(RARE)DIGDOO DELUX1028E#V$1
392 KEYLARGO/IsntItROMANTICMER89026N
393 IMAGINATION/GetKICKoutCLEF89065N-
394 FLAMINGO/CANT WE BE "89109 N
395 SURFBOARD/BEAUT(RARE) MOD865E#E$1
396 TIGER RAG(VERY RARE(EuropeanRecord) /WALTZIN THE BLUES(30s)IMP)G)18011E#$3
397 I'M COMIN VA(WithDjango)BLUE LIGHT BLUES $1.25 min VI26221 E#
398 SLEEP/SLOW FREIGHT $1 VO5399E#E
CLAUDE CASEY PINE STREET PLAYBOYS$1.25
399 HOTTEST LITTLE BABY/ BB8849 E#
LEE CASTLE JazzTette-Some of greatest LeeCastleTp.onDiscs-ListenToALABAMA
400 ALABAMA BL/STARS,STRIPES JD666N$1
MANOLO CASTRO-Here IsRareOne-ARTHUR TRACY-theStreetSinger,isVOCALIST $3
401 THERE'SnoOTHER GIRL/DR VI22768 E
SID CATLETTwithMarlowMorris,BenWebster
402 1-2-3 BLUES/FOUNDnewBABYSESSIONE#$1
CATS & JAMMERS-HereIsIntriguingHot(WHO?)
SwingInstrumentals on SOLO records$1
403 ST.LOU BL/THE BLUES SOLO 10001E#
CATS & FIDDLES FineSwinginVocalOrg
With versatileAUSTIN POWELLplayinGuitar
404•GANG BUSTERS/PLEASE DONTBB8248 E•
405 GIN MISERY BLUES-voJuneDavis)RARE
J.D. BLUES ((thin crack)MANOR1038N
JOE CAWTHORNE-rare great vaudevillian
406 ITS SMAL WORLD/DANCE VI55074N-$2
407 PLAY EVERY INSTRUMENT "70098E#$2
JACK CAWLEY OKLAH RIDGERUNNERS-RareFOLK
408 CUTE GAL SAL/VINE COTTAGEVI23570N-$3
EDDIE CHAMBLEE ORK-rareCutoutOnPREMIUM
409 SweetLUCY/SHUT EYE PR855 E#$1
CHARLIE CHAPLIN leadinOrk-OwnCompsToo
410 SING A SONG/BOMBAY BR2912 E $1.50
Is he playing fiddle too?
CHAPELLE & STINNETTE-pioneering early 20s NegroRecordCompany. C&S were some of the Races'sGreatShow Talent-FeatureHereTheirShow hits.
411 HONEY MINE/BE DREAM C&S5004E#$5
CHARLES (MoutOrgan-HarmonicaSolo)
412 FLUTE/CLYDE VI V89 E#
CHARLESTON CHASERS-fineJazz•ChNeGr
413•MeanInLOW/MISBEHAVINCO1891E$2
414•CINDERELLABROWN/SINNER2133E$2
415 LUVIN U/LuckyTO ME 2309V#$2
416 SugarFt.STRUT/ImaginaCOa4877E$2
417 AfterUGone/Davenport AYO1 N $1
above item mysteriousBootleg
CHECKER BOX BOYS-BROADWAY
418 GoLikeThis/Harry(hotTp) 1209V#E
419 SongI LUV/Sun WINDOW 1232 E
420 WEARY RIVER/CRADLE LUV 1251 E-
421 MY KINDA LUV/MEAN2 ME 1266E-V#
422 BREAKAWAY/MidniteRambler1276 E
MAURICE CHEVALIER-collectorItems
423 MARGRITE/MOI J FAIS CO D12023E$2
424 MON COEUR/JE NE $2. CO(E)4402E#
425 PARIGOTS/T'EN FAIS DE24020ON-$1
426 SWEEP CLOUDS/Justl HMVb3480E#$1
CHICAGO RYTM KINGS-intriguingSwing Item withHot soli,HotHaymesTbe$1.25
427 STOMPINatSAVOY/HaymesBB6412E#
CHICAGO RYTM KINGSwithClass,Hodes$1
428 CHANGES MADE/WANDERERCENT E#
CHINESE RECORDS Sounds,Music&Word
429 UndeolpheredScript ODEON24028E
430 " " "ORIENTAL5247E-V
431 " " " 5327 E
CHOCOLATE DANDIESfineAllStarHotJaz
432 CLOUDYSKIES/GOODBYE BLCO35679N-
433 ONCE UPON TIME/HoracePAe1717N-
434 KRAZYKAPERS/HoraceHendson1743N-
435 BMGHAM BREAKDOWN/ TEMPLE539 E#
all above GreatJazz-$1 min bid
AUDREY CHRISTIE with Walter-Bowers Orch-ORIGINAL CAST RECORDING from 'I MARRIED AN ANGEL' $3 min RARE
436 WIN FRIENDS/ROXY MUS HALL on Liberty Music Shop L235 N
HOMER CHRISTOPHER rare folk $3 min
437 GOIN SLOW/SPARTANBURGOK45117N
438 ALA.JUBILEE/HiloMARCH"45138 E#
439 HomeTownRAG/DRIFTIN "45147 N
BUDDY CLARK •BrandwynneOrk(RARE)
440•HAPPY ENDING/TALKIN BR7655E$4
441•TAKE MY HEART/ $4 BR7676 E
442 MIDNITE BLUES(DickMcDonoughOrk /MOON HANGS HI $3 min ME61104,V
443 SOUTH OF BORDER/WHATREGENTN-$1
JAMES BEALE ST CLARK-greatBlues $1
444 GetREADY MEET MAN/ CO36948 E#
CLAYTON JACKSON DURANTE- RARE- $5
445 UPS TO HIM/BWAY DO(LAM)CO1860E
CLEVELANDERS-fineSweetShowTunes20s
446 GettaKneHow2LUV/ARABYBR3304 E
447 TakeInSUN/GrownLONES BR3375 E
448 MAGNOLIA/RED LIPS BR3363E#V#
449 WHEN UreSMILIN/ELLA MAY4025E-
450 HONEY/WhatAGIRL BR4205 E
451 THIRSTY4KISSES/Home BR4252E#E
452 2MORROWanotherDAY(BillCOTYCA0388 /E
EDITH CLIFFORD sings
453 O BOY WHAT A GIRL/ CO664 E
LARRY CLINTON ORK
454 PRETTY FIREFLY/WALKMGM11557 N
455 DODGIN DEAN/HEART VI26046 NE#
456 STUDY MODERNISM/ VI26582E-V
457 JAZZ ME/SILENTMOOD VI202637 E
JOLLY COBURN-finesweet 30s Ork
458 HavWONDFULTIME/GONE BB7049E-V#
459 AM I DREAMIN/AnyCASTLES"7081EV#
460 CONTINENTAL/IRESITIBLEVI24735 E
above chipNeGr
GEORGE M COHAN-HereAre RARITIES!!
461 FunnyPROPSITION VI60042E# $5
462 GladI'mLIVIN VI60044E#$5
above recorded way backByGreatCohan
COZY COLE •RareItemOnCANDY Label
463•LA DANSE/STARDUST•CANDY3002N-$1
464 GhostCHANCE/LookHERECONT6000E#
465 WILLOW WEEP/TAKE IT CONT6001N-
COLONIAL CLUB ORK-FineBr.StudioOrk
466 I THINK OF U/BEAUTIFUL 3838E#E
467 ShyVIOLETS/RosesYestday4058E#V
468 AvalonTOWN/IfI Had YOU 4189 V#
469 YO TE AMO/MI AMADO 4241N-
470 WhatA Nite2LUV/CLOVER 4247EV#
RUSS COLUMBO-greatCrooner $1
471 2 BEAUTIFUL4WORDS/ SP.ED5001N
EDDIE CONDON great allstars
472 RITE HERE FOR U/LIZZIECOM530 N
473 FIDGETYFEET/DONTLEAVE COM542V#
CONNIE INN ORK(FletcherHenderson)
474 SugarFT/JustBLUES.BR(E)1212EE
475 LowDownBAYOU/BlueRibbonBoys--Savage Rytm BR(E)1227EE
476 CasaLomaSTOMP/GOODBYE""1319V#
above items $1.50 min bid each
CONNIE INN(Henderson). onVICTOR
477 MOANERS/RollMISS.VI22698EE-$3
COONSANDERS ORK
478 NiteHAWK BL/RedHot VI19316E#$1
479 YesSirThatMyBABY/ "19745 V
480 HotsyTotsy/That'sAll"19750 E
481 ROODLES/AintGotNobody20785V#V
482 MineAllMINE/GirlFRIEND21148V#V
483 WhatAGirl/Suppressed 21803E-
484 BALL&CHAIN/JEALOUSofU21812 V#
CORREL & GOSDEN-earlyAmos&Andy
485 AllIWantTOdo/SWEETIE21986V#
486 ROUNDBOUT WAY2HEAVEN"20088E$1
487 EliseSchultz/SusieFeller20255
COTTON PICKERS•LibbyHolman/E $1
488•MOANINLOW/Goodman$1BR 4446V
489•Good ManHavAROUND$1.25"4447V#
BILLY COTTONSwinInstmntlonRE-ZONO
490 RYTM MAD/RYTM RUMBA MR1668 E#
above fine swinginBand-Who???
IDA COX rare $1.50 min PA(E)r2948
491 HARD TIME BL/TAKE HIM E#
JESSE CRAWFORD •BobHannon-vo
492•GENEVIEVE/•GLOAMINDE3979 E#
493 MASQUERADE(WithMRS.)VI24035E#
494 KissInDARK/VA.MOON-veryRare first sides onPARAMOUNT4001E#E$3

STATE STREET RAMBLERS-Rare-JazzCollect
2899 OLDRIMB/RICHMONDSTMP J.C.47
2900 KENTUCKY BL/BARNHOUSE J.C.
BLUE STEELE ORCH
2901 KNOW ME ASLEEP/MISTAKESV122142
BILL STECKEYER OrkFile/Jazz
2902 BB80/SWINGIN UP SIGN1500
2903 FRANKIE HEPSH/SENTSOMTiJ5014
GAL STEWART-UheJeJahSkitsAMERICANA
2904 MONEY BEES/SOLDIER EM1053
2905 TRAIN TIME/KitchenSTOVEV118595
FRANK STEVA *Very*fine vocal
2906 ALABAMYBOUND/I TAKESILV30388
STEVENSON DANCE ORK-CHALLENGE
2907 I CRY TO ALGIO/ GM7199
MEL STEWART great Jazz*VeryRare
2908 WITHOUT SONG/SUNDAY BB10546
2909 MONELBAY/LINGERAwhile11057
2910 MONDELLO/FeetDRUNKENBY
2911 LOOPINLOBO/FLIMFLAM
2912 FATSTUFF/I COME BACKV
GLEN STEWART allstars
2913 SLIM GATE/MeadSTEMED CONT10
2914 VOICE TUNTLE/TimeHANDS "10
2915 BOOTOR POO/OH ME MUM367
JACK STILLMAN-rare LaterALBUM
2916 GO2BKS/ROCKmeSLEEPEM
CHARMES LEWIS STINE-rare folk
2917 SHIP NEVER RETURNED/CA
BONNY STITT *A GENE AMMONS
2918 STANDEN JUS/Part2 FN
2919 STMP HALL SWING/ ROOST
2920 ONE NOURINITE/SANGMEN* 571 N
2921 EVENT TUB/Part 2 ROOST
2922 PLEASE SING*ME/WASHBB
2923 STOCKARD-Here'sThat*GreatTmp
2924 I LIVED ALL MY LIFE/ "157
GUS TANNER rare folk
2925 OLD TIME TUNES/LEAVINS
2926 BULLTOWN/PASS AROUNDCO
2927 TURKEYINSTRAW/BANG "15084
2928 OL JOE CLARK/BANCE(1mCr)
2929 GRAY MARE/GIAL I(SmallSet
above item $1.50 min
CARROL TATE-famousNegroSheMusicalStar
2930 YE LONG ABOUT JUNE/LUV
JOE SULLIVAN-piano classicsPARLORPHONE
2931 CRASHONPEOPLE/GOODNIL
2932 MONEYSUCKLEROSE/ODNMILL
2933 I LADYDOOM/SOLITUDE
MAXINE SULLIVAN
2934 RIVERCLYDE/HOWdeI KNO
2935 I'M GOMIN VA/LOSMND
2936 EASYLIVE/NICKNOW
2937 BROWN BIRD SINGING/
SUNFLOWER GIRL sings
2938 U WENT AWAYZFAR/
SUNSHINE BOYS-folk
2939 TIPE LINER BLUES/
2940 GONNA GET TITE/WONDERO
SUNSHINE FOUR -folk se
2941 SLOW IN MY HEART/
RALPH SUTTON ragtimeClassicePiano
2942 BLLDJOKES/ST.LOU
2943 GAYARAGT RAG/WILLIAD
GLORIA SWANSON
2944 LOVE/SERENADE
2945 TRAIN TIME/KitchenSTOVE
2946 MONELBAY/LINGERAwhile
2947 LOOPINLOBO/FLIMFLAM
2948 GONNA GET TITE/WONDERO
SUNSHINE FOUR -folk se
2949 SLOW IN MY HEART/
RALPH SUTTON ragtimeClassicePiano
2950 BLLDJOKES/ST.LOU
2951 GAYARAGT RAG/WILLIAD
GLORIA SWANSON
2952 LOVE/SERENADE
2953 ROOSEVELT SYKES-great $1 min
2954 IRVIN JIV/MONEYSUCKLE
NEW SYNCOPN JAZZ BAND RESEARCH!
2955 KATHRINA/B ONIVASPATO
2956 HOUSE DAVIS/SAMSKROOT
2957 LAND COTTON BL/BOOBLPE
JOE SZIGETI-violin&CymbalenDuet
2958 WENT ONE IN LUV/BOOMV
TAMPA BLUE FIVES SINGER-
2959 CHILEE/MotherWhite PA
TAMPA BLUE JAZZ BAND -research
2960 AFFA BABY/UNCLE BUD
2961 BYIN WITH BLUES/13
2962 WEST TEXAS BLUES/
2963 HOT LIPS/Samuels
TAMPA RED-great blues
2964 FIN MY WAY/BeETTER
2965 MELLISH/GetBEST,TOWN
2966 WOMAN I LUV/LULAMAE
2967 SUGAR MAMAFS/Black
JULIUS TANNEN -comedy monlogue $1min
2968 GONNAATELEPHONE/Pt2
2969 HUMAN CHATTERBOX-OHL
2970 TOMORROW/ONLYwantMeV
2971 4 WALLS/RAINYDAYPAL
2972 LIVED ALL MY LIFE/ "157
GUS TANNER rare folk
2973 OLD TIME TUNES/LEAVINS
2974 BULLTOWN/PASS AROUNDCO
2975 TURKEYINSTRAW/BANG "15084
2976 OL JOE CLARK/BANCE(1mCr)
2977 GRAY MARE/GIAL I(SmallSet
above item $1.50 min
CARROL TATE-famousNegroSheMusicalStar
2978 YE LONG ABOUT JUNE/LUV
JOE SULLIVAN-piano classicsPARLORPHONE
2979 CRASHONPEOPLE/GOODNIL
2980 MONEYSUCKLEROSE/ODNMILL
2981 I LADYDOOM/SOLITUDE
MAXINE SULLIVAN
2982 RIVERCLYDE/HOWdeI KNO
2983 I'M GOMIN VA/LOSMND
2984 EASYLIVE/NICKNOW
2985 BROWN BIRD SINGING/
SUNFLOWER GIRL sings
2986 U WENT AWAYZFAR/
2987 TIPE LINER BLUES/
2988 GONNA GET TITE/WONDERO
SUNSHINE FOUR -folk se
2989 SLOW IN MY HEART/
RALPH SUTTON ragtimeClassicePiano
2990 BLLDJOKES/ST.LOU
2991 GAYARAGT RAG/WILLIAD
GLORIA SWANSON
2992 LOVE/SERENADE
2993 ROOSEVELT SYKES-great $1 min
2994 IRVIN JIV/MONEYSUCKLE
NEW SYNCOPN JAZZ BAND RESEARCH!
2995 HOUSE DAVIS/SAMSKROOT
2996 LAND COTTON BL/BOOBLPE
JOE SZIGETI-violin&CymbalenDuet
2997 WENT ONE IN LUV/BOOMV
TAMPA BLUE FIVES SINGER-
2998 CHILEE/MotherWhite PA
TAMPA BLUE JAZZ BAND -research
2999 AFFA BABY/UNCLE BUD
3000 BYIN WITH BLUES/13
3001 WEST TEXAS BLUES/
3002 HOT LIPS/Samuels
TAMPA RED-great blues
3003 FIN MY WAY/BeETTER
3004 WOMAN I LUV/LULAMAE
3005 SUGAR MAMAFS/Black
JULIUS TANNEN -comedy monlogue $1min
3006 GONNAATELEPHONE/Pt2
3007 HUMAN CHATTERBOX-OHL
3008 TOMORROW/ONLYwantMeV
3009 4 WALLS/RAINYDAYPAL
3010 LIVED ALL MY LIFE/ "157
GUS TANNER rare folk
3011 OLD TIME TUNES/LEAVINS
3012 BULLTOWN/PASS AROUNDCO
3013 TURKEYINSTRAW/BANG "15084
3014 OL JOE CLARK/BANCE(1mCr)
3015 GRAY MARE/GIAL I(SmallSet
above item $1.50 min
EVA TAYLOR-With Louis Armstrong & His Orchestra
3016 SISTER KATE/BABY WON'T
JASPER TAYLOR-Keppard-RARE MISSOURI
3017 STOP THAT/MUST BE
MONTANA TAYLOR *$1 min
3018 PETROLEUMROCKS/INDIANAB
3019 JACK TEAGARDIEW* $1 min
3020 Black&Blue/ST.JAS.INF
3021 SWING ELECTION/MADARC
3022 BEALE ST/TEA.GATE
3023 NEW MAN FRIENDS/@DISTEP
3024 BLUES2LONELY/PRELUDE
3025 CHICK WONDERFUL/BANK
3026 BLUE NEWS/STOMP NYMPH
3027 HUMS HAV GOT ME/
3028 LUVLESS LUVMasterLa
3029 UNITEDSTATES/GOTTA
3030 TEMPLETON *ORAM SHOP
3031 MUSIC CONCERT/ITAL.
3032 GUINEA FAN/ALLNEEDED
3033 MUSIC GO ROUND/SMELODIES
3034 KENDLSON MOWS EM DOWN/
3035 BLACK BERRIES-rare-TAKE
3036 WHEN UR SMILIN/I.25
3037 TENNESSEE RAMBLERS-rare folk
3038 TOOTSEN-Nat-Research $2 min
3039 LIL/STAY OUT SOUTH
3040 MIN EVERISTYE $1
3041 CRAZY WORDS/DaleBance
3042 YAGABONDS mere Research Rambles
3043 SILVERSHOE/TravisPark
3044 PANAMA MAMAS/FashMenry
3045 BONT MIND RAIN/FROM
3046 SOMEBODY LIKE U/CANT
RUBY VALLEE
3047 HAVANA LITES/HEAVENHELP
3048 VIENI/DONT PLAYwithFIRE
3049 KITTYFrankO/SHEPHITE
3050 VIENI/DONT PLAYwith
3051 WOODEN SOLDIER,CHINA
3052 FAST TWO STEP/ Felix Vadeling
3053 STILL REMINDED OF YOU/
3054 VAN EPS TRIO *HillaDale
3055 MAGGIN THE SCALE/HAY
3056 STANDBY/SOMETHING
3057 MAYTIME/Langs Ork
3058 BLUE ISLE OF SOMEWHEPARA
3059 EDDIE THOMAS COLLEGIANS
3060 MONLITtenDANUBE/Reisman
3061 ROSETTE(VaSegerKittz)/
3062 EDDIE THOMAS on RENNICK
3063 DID U MEAN IT/THINKIN
3064 HENRY THOMAS-greatRagtimePiano
3065 DELIRIOUS RAG/CLASSICY
3066 JOE THOMAS & *Rabobiathews
3067 GOT SO MUCH/*BETTERTHMS
3068 JACK HOMZ IN INDIANA/*MESSECO
3069 TOMORROW IS ANOTHER DAY
3070 FRANKIE THRASHER ON *PANTS
3071 TROUBLES/PLANTATION HMV
3072 MISS MUD(BIX)COMETIMEPA
3073 WALK DOG/WetnitesLITV
3074 NAT EMBLEM MARCH/NEVER
3075 EVENTENTERTAIN/MAGN
3076 O JOHNNY/MeWannyTIMES
3077 STOP ITS WONDERFUL/
3078 I LOVE YA/LA ROSITA
3079 ONE TWO THE MOON & ME/PE
3080 U DIDNT STEAL A KISS/
3081 ESPECIALLY*M/MeddLuvin
3082 BILLY/EVRYBDYluvBABY
SOPHIE TUCKER
3083 LOVEMEDME40/Me MMM
3084 WHY GO TO HAVANA/NO
3085 50 MILLIONS FASHIONS
3086 SWEET MUSIC/DONT WANT
TOMMY TUCKER ORK *CROWN
3087 I CANT REMEMBER/STAY
3088 STAY OUT OF MY DREAMS/
3089 ON LONG MULE/Wreak'97
JOE TURNER -Blues
3090 MEVETHUH/GRANDADHOLE
3091 ROCK A WHILE/LIPSTICK
3092 ROLL EM PETE(PeteJohnson
3093 MISS BROWN BLUES/SHARP
UNITED STATES ARMY BAND en
3094 STARSSTRIPES/HAIL EM
UNIVERSITY SIX(CalifRamblersResearch)
3095 UNSINHAPPY/SMILE HA
3096 FALLEN DOWN/HarmentaMH
3097 SHE'S OUT IV/TES
3098 TELL ME LITTLE DAISY/ "
3099 LILA/STAY OUT SOUTH
KEN EVERISTYE $1
3100 CRAZY WORDS/DaleBance
YAGABONDS mere Research Rambles
3101 SILVERSHOE/TravisPark
3102 SWEET NUTTEN/SITinCONNER
3103 BONT MIND RAIN/FROM
3104 SOMEBODY LIKE U/CANT
RUBY VALLEE
3105 HAVANA LITES/HEAVENHELP
3106 VIENI/DONT PLAYwithFIRE
3107 KITTYFrankO/SHEPHITE
3108 VIENI/DONT PLAYwith
3109 WOODEN SOLDIER,CHINA
3110 FADED SUMMER LUV
3111 HUGGABLE KISSABLE U/
3112 FASTTWOSTEP/ Felix Vadeling
3113 STILL REMINDED OF YOU/
3114 VAN EPS TRIO *HillaDale
3115 MAGGIN THE SCALE/HAY
3116 STANDBY/SOMETHING
3117 MAYTIME/Langs Ork
3118 TEA FOR TWO/Leu Gold
3119 OH MABEL/Jack Denney
3120 HE'S THE KIND OF MAN
3121 AH AH/Leu Gold
3122 YES SIR THAT MY BABY/
3123 MOONLITEAROSES/Haring
3124 AINT SHE SWEET/ORIENTAL
3125 NEVER BEEN TO COLLEGE/
3126 DANCE UN BLUES AWAY/
VARSITY MEN *Pet Te
3127 WEST SIDERS IS GONE/
VARSITY SEVEN fin4etHawkins,
3128 FOGFOG/HOWLONG(JesTurner)
3129 SHAKE IT(JesTurner)/
3130 MI AMDO/SONGoFSONGS
JOE VENUTI
3131 SEND ME/VIBRAPHINIA
3132 STOPLOOK LISTEN/YANKEE
3133 HIAWATHA LULBY/GYPSY
3134 JAZZ ME/IN DE RUFF
3135 UPTOWN LONDON/AyPART
3136 FLOP/FLIP $1
3137 GINDERNELLA FELLER/ALICE
3138 SATAN HOLDAY/Mr.BELLS
above $1.25 min
3139 WILBOAT- (EddieLang)/ VI
BENAY VENUTA
3140 ONE INSPIRE/WALTZ MER
3141 RINGenFINGERS/AFTERBALL
MELLE VERONA Accordion en
3142 FANTASIE DE MILANA
3143 ONE DRIVIN ME CRAZY/
BOB VOORHEES ORK
3144 WINDY WATERS(HotTpaOtr)
3145 OL MANRIVER/CAN HELP
3146 LONELY TROUBADOUR/Regent
3147 I'M THINK WITH LUV/
3148 B'WOMAN BENTHA(Hotel)
WABASH DANCE ORK *Red Hot Sax
3149 PET/MeLeadMakersBUOPH
WABASH TRIO- MESKARONI
3150 HAND TIME BLUES/YELLOW
JERRY WALD ORCH
3151 SLIMSLENDON/SEMINADE
3152 TRAINS IN NITE/MAD BOUT
ESTHER WALKER
3153 POOR PAPA/I'M IN LUV
3154 YOUNGLOVE/ Felix Vadeling
JOHNNY WALKER *RECORDEON
3155 SAY IN BACK/MUD SONG
FRANK HAMILTON-Jew Folk Yodeling
3156 SWANEE BL JAY/Wallace
3157 STANDBY/SOMETHING
3158 TELL ME LITTLE DAISY/
3159 STAY AWAYZLING/RATHER
3160 WALLACE ORK on *CHIMNEYS
3161 SWEET 17(Hetto)/AyKindaLUV
3162 BOTTOMS UP(HotSaxTo)/
3163 HITTIN BOTTLE(HotTpTo)
3164 IT'S GIRL/SWEETHURT(Hetb)
FATS WALLER *BLITMORE
3165 SOMEBODY STOLE GAL/WAITE
3166 SWEET SAPAC SUE(B229)
above rarity $1.25
3167 SHORTNINBREAD(RARE)
3168 BUCK DICE/ALL DAT MEAT
3169 UNDERSTAND/PANTHEROOM
3170 REPENT/HEADLINES
3171 24 ROBBERS/MAYE200
3172 HUMPSTEAK/SADSAPSUCKER
3173 FAN FAN/GRANY SWEETBABY
3174 SWINGoutYECTORY/SILVA
3175 SOCKSIntWATCH/UP JUMPED
3176 Love2WHISTLE/Another
3177 ANITA/GOT NO TIME
3178 HAVE LITTLE DREAM ON
3179 SWEETSALON/HULA BACKinTOWN
3180 GOT BRAN NEW SUIT/THIEF
3181 LOAFINTIME/WOE
3182 Ga.ROCKIN CHAIR/BB8
3183 SUGAR BL/SOMEBBYtotellGAL
3184 PANICisON/SUGARBEE
3185 ITS NO FUN/ALLegL.IFE
3186 NUMBFIMBLIN/SmeahThird
3187 BYE BYE BABY/ATTRAPT'S
3188 LOUNGE WALBON/LA DE
3189 SWING JINGLE BELLS/A
3190 WHERE SUN/SIPLANTIM
3191 BEAT IT OUT/UnderTHUMP
3192 UR MY DISH/POWER
3193 JOINTieJUMPIN/HOPELESS
3194 HOW YA BANY/WHAT WILL
3195 FIRST IMPRESSIONS/AM
3196 WE THE PEOPLE/DUMPTRAD
3197 INSIBE/HOLDHAND
3198 HONESTYDUKEBNE/PEET
3199 MINOR DRAG/2SLEEPYTE
ROBERT J. WILDHACK a rie
3200 SMOKE/SNEEZES
GEORGE WALLINGTON trio
3201 SUMMER RAIN/WEDDIN
3202 HI SCORE/FineBANDY
BOOK WALSH -rare folk
3203 TRAVELLIN MAN/GAlCannerOB1
WARNER'S 7 ACES-Research
3204 SUGAR WALK DOWN STREET/
3205 TREBBLE DEE/CAROLINE
WASHBOARD SAM
3206 I GET BLUES AT BEDTIME/
WASHBOARD WONDERS-research
3207 LAY UP INAIR/GROUNDSEBE
MME ERNESTINE WASHINGTONMar
3208 HOLDING On/Part 2 GROOVE
WASHINGTONIANS-TheP RARE
3209 WOVE OVER/SeaWaring
ETHEL WATERS AND HER JAZZMASTERS
3210 NewJAZZSTEADYBALL/OH
above is at BLACK SEAL
ETHEL WATERS
3211 JEEPERS CREEPERS/SAYBB
3212 UNE MINE/FrankieJOHNNY
3213 DOWNinMY SOUL/STOP
3214 PORGY(WITH DUKE)/ST.LOUIS BLUES
3215 DINAH/SLEEPYTIMEGOWN
3216 MOONGLOW/HOW CAN FACE
3217 SWEET GA BROWN/NO ONE
3218 LeadSPEACH/FINDINMYDOG
3219 MY I BL/MOONAMBERTA
above pianist no greeves
3220 SHAKE THING/HelenHAMAGO
3221 GREENSACKS/PALLETFLOOR
3222 HANDY MAN (JAS.F)/OuesNHO
3223 DO WHAT U DIS***/GoUP
3224 LONESOME SWALLOW/$1.50
3225 LONG LEANLANKY MAMA(Ims)
3226 AINT GONNA SIN/GiveHEARTDEAL
3227 DINAH/LEAVE HOME JIM
3228 ONE SWEETHEART/GetALONG
3229 TAKE CHANCEonLUV/LUV
3230 VIOLA WATKINS-fine blues
3231 STOP KISSIN MY SISTER/SUPERDISC
3232 DOINT DO LEST TIME DADDY/
3233 STOP KISSIN MY SISTER/SUPERDISC
MILTON WATSON sings
3234 DOINT DO/CANT GET OUT
3235 LU WATTERS-fineLustyJazzBand
3236 MILENBERG/DADDY DO
3237 MI SOCIETY/TERRIBLE
3238 EMP NORTH/SKID
3239 *RIVILLE/THAT PLENTY
CHICK WEBBFineHarlemBand
3240 LUV IS THE THING/
3241 MIDNITEinMADHOUSE/DIPSY
3242 MIDNITEinMADHOUSE/DIPSY
3243 LIZA/TISKET TASKET
3244 MOPMERSON RECHARSIN/
3245 I CAN/SAY
3246 ELLA/FeundYELLOWBASKET
3247 WHO YA HUNCHIN/PESSLE
3248 CHEW CHEW/SLAUSEHIME
3249 HAVE HERCY/I'M UP
3250 I WANT2BE HAPPY/HALLELU
ANSON WEEKS ORK
3251 TRAVELLIN MAN/GAlCannerOB1
WARNER'S 7 ACES-Research
3252 PLOODIN ALONG/SENGHIAG
3253 RO ROLLIN ALONG(HetTaOT)
3254 TED WEEMS ORK
3255 KNOCKNOCK/LADY MEETGENTOP
3256 UNTIL TODAY(PerryCome)
3257 ROSE OF ROCKIES " "
3258 CANADIANPERS/ROSEMEMMER
3259 RED NOSE PETE/Waring'sVI
3260 DEAR ONE/Jan Garber
3261 CUTEY DUE/PARK MYSELF
3262 BARBARA/ANABELLE LEE
3263 ROAM ON LIT GYP.SWEETHRT
3264 TALL,DARK HANDSOME/NOTHIN
3265 PICCOLO PETE/MAKE WE
3266 SING/STILLgetTHRILLV
3267 MY FAVORITE BAND/KingZ
3268 SHE SO NICE/MyLuvSING
3269 OUTSY BL/Prince SINGPTRS
WELLING & MCGHEE-rare folk
3270 IN GARDEN/ARE U WASHED
3271 YODEL DADDY BL/WingateOH
ORSON WELLES - 3 record set-SpeechesPres
3272 SPEECHES OF PRESIDENTS
DICKY WELL ALLSTARS
3273 Red Rock/Work THEM
3274 DINAH/NOBODY BLUES SWING
DICK WELLSTOUN-pianoJazz
3275 IF U KNEW/PrizeCAKEWALK
3276 LEWD WATERS/CHI.BREAK
SAM KU WEST en CHALLENGE
3277 VANDELL BL/NAMAIR HULA
WESTERNERS-ChipLOrHotInPlay-RareFolk
3278 LITTLE WOOD WHISLT(HotSax)
also hot assortism on above
3279 GIVE IN EXCHANGEAUR SOUL/
3280 PLAY ME SINGLE TIME JAZZ(HetTp)/
/RAGGIN(HetTrbone) $2 ME
3281 sVAYBY LUVS MY BABY/SAY
FREDERICK WHEELER- RESOA label
3282 BRIGHTEN CORNER/93 75
JAY WHIDDEN ORK *Red Pressin
3283 GOOD MORNING GLORY/HANNA
3284 BNEAnfleBARLINGTON/BB
WHITE BROS & STENDAL enPuritan
3285 O SAY CAN I SEE W TONITE
3286 CROSS MYHEART MOTHER/
3287 MY SWEETIE TURNED MEAway
GEORGE WHITE on NATION POPNK $4min
3288 BABY SNONE/I IBGY
3289 *FRANK'S*ROGMESSIVEAPROSP.M
JUSH WHITE
3290 MINNER,MEAN MISTREATINDIES
3291 SOUTHERN EXPOSURE/UNCLESAMKEEN
3292 HARDTIME BL/DEFENSE KEYSTEAM
3293 LOW COTTON/BLOORNED
PAUL WHITEMAN *BING,
3294 FWE'SFAN/*LASTNITE
3295 GET OUT GET UNDERMOON
above plays E sr better $1.25 min
3296 BECAUSE MY BABY/JUSTDOI
above play E $1.25 min bl
3297 PAIN SO HONEY/MEANING
above plays E $1.25 min WH
3298 CHUGGIN/LOVELOOKS
3299 U HAV NO IDEA/OKEN
3300 WHERE IS SONG/JUST ONE
3301 MARIANNE/LUVER CHERIE
3302 LOUISE/BLUE HAWAIIAN
3303 ORANGE BLOSSOM TIME/
3304 RAGMUFFINROMEO(playKey)
3305 LIVIN InSUNLITE/YOU
3306 SITTINonRAINBOW/BLUE
MME ERNESTINE WASHINGTONMar
3307 OUTINYinNUNSERY(JaeFea)
3308 NewTHEN/3 LIT FISHIES
3309 CENT.FEELIN/SWEET LOVE
3310 ST.LOU BL/BELL HOPPIN
3311 ME TOO/FEET
3312 *WISTFULBLUE/LONELY
3313 MUDDY WATER/Shilkret
3314 ALL DEPENDS ON U/
3315 MAGNOLIA/LUVAKISSES
3316 CALINDA/Shilkret
3317 WHOT BE LUV'S NOW
3318 *MARY/*CHANGES
3319 LONELY MELODY/
3320 SOL MAN RIVER/*MAKEBEL
3321 *SUNSHINE/*MACKYANDI
3322 *MISS MUD/*MOON.
3323 DARKTOWNSTRUTTERS BALL/
3324 IL FARDELLO BLUES
3325 RosesOfYESTERDAY/AEVER
3326 BLUE SHADOWS/CeroROABS
BOB WILBUR FineJazz
3327 LENOXONE/ZIG ZAG
3328 WILLIE WEEPER/MARBEL
3329 TROUBLE IN MIND/FULIP
ALEC WILSON with Orch-
3330 LOVE/MEANSLOVE/NEUROTIC
3331 IT'S SILK/BeTIN MAY
3332 SEA FUGUE MAMA/JAPSANBOB
WILSON
3333 BABY AWAKE NOW/HERE
BEAT WILLIAMS en COLUMBIA
3334 DARKTOWN POKER CLUB/CANT
3335 SOMEBODY/MOON SHINES
3336 UNLUCKY BL/10 LIT BOTTLE
3337 SAVE LITTLE BRAM/LONESOME
3338 GET UP/POSITIVELY
3339 BROTHER LOWDOWN/UNEXP
CLARENCE WILLIAMS *$1.25
3340 CHITZELINSAM(JUBILAND)
3341 ING SANDY/THRILLER
3342 MIDNITE STOMP/WILDFLOWER
3343 NEW DOWN HOME RAG/SQUEEZE
3344 I'M THRU/LONGSHOREMAN
3345 EVRYBDY LUV BABY/WRONGSOK
above plays better $3 min
3346 JACKASS BL/MIA(PlayBetter
above $2 min bid
3347 BEER GARDEN/FREEZE
3348 HOW CAN I GET IT/SUNNIE
3349 AFTER TONITE/SWEEPER
3350 TELL TRUTH/GETTINGBOUT
above $1.50 min
3351 CUSHION PT/P.D.W BLUES
3352 CLARENCE WILLIAMS TRIO/SALLY
3353 LIZZ/IT MUST BE LUV
3354 GALAVANTIN/MOBILE BL
3355 BLUE GARDEN BL/IS U HIT
3356 SMOOTH SAILIN/I LUV
3357 TepaBOTTOM/TOASTEST
3358 O MEN/WEST END BL
3359 BLUE HEVENS/SOMETOWN
3360 DIGGA BOO/BELIEVE
3361 WATCHING/CANT GIVE
3362 CARNIVAL CAROLINE/
3363 OL MAN RIVER/LESSONin
3364 BLACKBEAUTY/NITESONGVO
3365 SHE GONE/BEAUTIFRANCE
3366 HOT WILLIAMS sweet band
3367 WILLIAMS SOPHISTICATES/
3368 LENORA WILLIAMS &Her
3369 CAN.HEAVEN/SENSATION
3370 UNCLE BUD/MEXICAN B
3371 GO AWAY/Scratch*BRING
3372 MARY LOU WILLIAMS
3373 HANDY EYES/POSIN
3374 CARAVAN/HaveNeBANANAS
3375 SNOWLEDGE/NO BLA
3376 WALTZ BOOG/HUMKESSUEVI
3377 HARMONY GUYS/MUST BE
3378 U KNEW/PrizeCAKEWALK
3379 LEWD WATERS/CHI.BREAK
3380 GRANITEARCH/*CloutierCONG
3381 OL FEELIN/I KNOW NOWVAN
3382 ROSIE,REDSKIN/DONT WAKE
3383 WILLIAMS swingin Organ
3384 HI TO SILVER/FLATFOOT
3385 WALKIN AROUND/PARADERE
3386 CHILE CON CARNEY/MOON
3387 SUMPIN JUMPIN/AFTER HRS
3388 WILLS TEXAS PLAYBOYS
3389 ONVICTORANGE/SanANGOS
3390 STAY A LITTLE,LONGER/
3391 BIG ROCK IN ROAD/OHNNA
3392 SUGAR MOON/BRAINSLANDY
3393 LIBERTY/KIND OF LUV
3394 OKLAHOMA RAG/OlPASH
3395 ONE OKEY/LIZApullSHADES
3396 NEWSOUS BL/YAMPIn LIZA
3397 TAKE IT CAUSE ITS URS
3398 WHAT DO U CARE(GREAT JAZZBAND
BREAKS)/LONESOME MAMA
3399 DIXIE BL/USEDZEE
EDITH WILSON-rare-toAlabamaJos
3400 WHOLE ENSALE/NOW ONME
3401 TRIFLIN BL/WEBBBY
MARG WOODROW WILSON
3402 STAR SPANGLED BANNER/
TEDDY WILSON-*BillieHoliday
3403 I CRIED 4U/MELANG.BABY
3404 MISS BROWN/*WISHEDsoMOR
3405 IF U KEME MINE/*MOONLITE
3406 MUST HAV MAN/*FOOLIN
3407 EASY LIVIN/*SMILIN
3408 HALLELUJAH/STRANGE
3409 SUNNY MONDIG/WHY SHOULD
WISCONSIN ROOF ORK-researchBROADWAY
3410 EVRYTHING SWEET ABOUT
3411 DREAM TRAIN/HEY I'M
WOLVERINE ORK -rareGENNETT
3412 FRINGE WALLS/SUGAR
YACHT CLUB BOYS en BRUNSWICK
3413 NOW COULD HED
3414 MONTE CARLO SONG/WELBBR
JIMMY YANCEY*$1 mi
3415 *The FIVES/Art Hodes
3416 *BEAR TRAP BL/Bupres
3417 *TELL EM ABOUT ME/SW
3418 35thA DEARBORN/YANCEY
this one is rare $1.75 min
YORKSHIRE JAZZ BAND fine trad
3419 BOOTON JAZZ/MAGOTE
YORKEY YORO ALLSTARS
3420 *The HUNT/nareHUNT
3421 BEHIND S BAR/NATTLE
3422 RATTLE & ROLL/KENINBUCKIIN
BOB ZURKE BAND $1 min
3423 YOUNG NEW BABY/HOBSON
V DISCS V DISCS V DISCS
HILDRED BAILEY
3424 MOTHERLESS CHILD/Sinatra
3425 DOWNHEARTED BL/Tilten
CHARLIE BARNET ORK
3426 IN TOWN BL/HAUNTEDTOWN
3427 WHASHINGTON WHIRLWIG
3428 LIKEZRIFF,SMILES/KrupaVD
DORNY BRANCH
3429 KOOLTRIDE/BEAVERJUNCTION
3430 TAPS MILLER/HarryJames
3431 OKE BABY(Rushing)/HERMAN
BEE BROWN ORCH *MUFFSTANT
3432 FULL END OF TIME,CROSS
3433 PRELUDE 2 KISS 329 E
BR. CLINTON-vocal rare blues
3434 YEAH. HARBOR BL/OHN
KING COLE TRIO
3435 MY OLD TIME TIME,RHINO
EDDIE CONDON ALL STARS with
3436 NO SAM BLUES/DOO CLAYTON
GREEN- rare $3 min
BING CROSBY
3437 DARLING,SILVRNMOON
3438 FRIEND OF URS,SLY GENT
3439 POINCIANA,ONE ALONE
JIMMY DORSEY
3440 TOGETHER,KINOPORTER
JERRY DORSEY ORK
3441 INDIAN SUMMER/SOMEBODY
3442 DEEP RIVER/Ray Noble
TEDDY WILSON-*BillieHoliday
3443 I CRIED 4U/MELANG.BABY
3444 MISS BROWN/*WISHEDsoMOR
3445 IF U KEME MINE/*MOONLITE
3446 MUST HAV MAN/*FOOLIN
3447 EASY LIVIN/*SMILIN
3448 STOP SAYDIN/NICKELSLOT
3449 SAYthatAGAIN/ZootGIRSON
HENRY GOSBRAN *PERRY COMO
3450 KING PORTEN/I OCLOCKJUMP
3451 GOODBYE SUE/Mercer 22 Y
3452 EVRY TIME,BROUGHTluv
MARIE GREENE
3453 EASY TO LUV(PlayBetter)
3454 STARDUST/GeorgiaGibbs
WOODY HERMAN
3455 TIME WAITS FOR NO ONE
BURL IVES
3456 BIGRockCandyMount,Blue
HARRY JAMES *Play Better
3457 GIRSIN,CARNVAL VENICE
3458 CRAZY RYTM/Raeburn
3459 I CRIED FOR YOU,BUT NOT
LOUIS JORDAN
3460 BEACON JONES.KEKE EM
STAN KENTON
3461 NEVER THOUGHT SING BLUE
KAY KYSER
3462 LUMCHOUSE BL/GRI
JIMMIE LUNCEFORD/CAB CALLOWAY(LabelErr)
3463 ROCK IT FOR ME,WHAM/ST.JAMES INF,
GEORGIE JOEY $1.50 min 259 E
GLEN MILLER
3464 FELLOW FURLOUGH,GUNSSKY
3465 IN GLOAMIN,DEEP PURPLE
3466 EMBRACEABLE U, OI JIVE
3467 HOLIDAYSTARDUST
MILLS BROTHERS
3468 TILL THEN,LAZY RIVER
LOUIS PRIMA
3469 KEEN HOOD /GordenJenkins
DAVE ROSE VD 76 V-
3470 WAY U LOOK TONITE(playBetter)

REISMAN PARADE OF BANDS



BRADFORD HOTEL, BOSTON MASS. (1932 or 1933) - Unidentified Personnel except for RAYMOND PUGH, SAMMY SCHKLAR, BURT WILLIAMS, LEW CONRAD



foreground: (1 to r) DON TRIMMER, JOE PARETTA, CARL FRAGER, LEW CONRAD, EDDIE PATROWICZ, ERNIE GIBBS
rear: (1 to r) SAMUEL LINER, HERMAN FINK, AL KUNZE - CASINO, CENTRAL PARK(NYC) (1934)

REISMAN PARADE OF BANDS



WALDORF ROOF(NYC) (SUMMER 1936-1937) -(Unidentified Personnel)



front: (1 to r) LEO KAHN, SAMMY SILIN, PETROWICZ, ?, ERNIE GIBBS, NED COLA, BOB RAPEE, CARL FRAGER, JOHNNY HELFER, piano: SAMUEL LINER - other rear members unidentified - COCONUT GROVE, AMBASSADOR HOTEL, LOS ANGELES, CALIF.(SUMMER 1938)



MOVIE SHORT - WARNER BROS. (1941)

FROM
RECORD RESEARCH
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE BROOKLYN 11205 N.Y.
To

FORM 3547 REQUESTED





THE "PERFECT" MAGAZINE (our issue RR 51/52)

EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copyrighter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR ($1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

RECORDS WANTED

INTERESTED IN BUYING OUTRIGHT
WRITE, WIRE, OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN 5, N. Y.

OF SPECIAL INTEREST TO RR READERS

CLARINET AND GUITAR DUETS FEATURING
BILL ANDREWS
CLARINET. ALSO VOCALS WITH GUITAR WITH UNAMPLIFIED GUITAR AND BANJO ACCOMPANIMENT.
IN INTERPRETATIONS OF THE FOLLOWING MUSICAL CATEGORIES

- AMERICAN FOLK
- BLUES
- BLUEGRASS
- CLASSICAL
- COMEDY SONGS
- COUNTRY + WESTERN
- POPULAR MUSIC OF THE 20th CENTURY
- JAZZ
- LATIN
- RAGTIME
- SHOWTUNES
- SPIRITUALS
- WALTZES

ORIGINAL COMPOSITIONS
(MANY RARE AND OBSCURE SONGS WILL BE FEATURED)
EMPHASIS OF CONCERT WILL BE ON JAZZ



KOSSUTH HALL
346 EAST 69th ST. N.Y.C.
SAT. MAY 9th 1964 - 8:30 p.m.
$2.00 ALL SEATS
CALL: UN-1-3689